

EVERY WEEK — News — Instruction — Information — Entertainment — EVERY WEEK
IN THIS ISSUE:—CONTINUING FRANZ LISZT'S LIFE STORY IN WORD AND PICTURE (PART 5)

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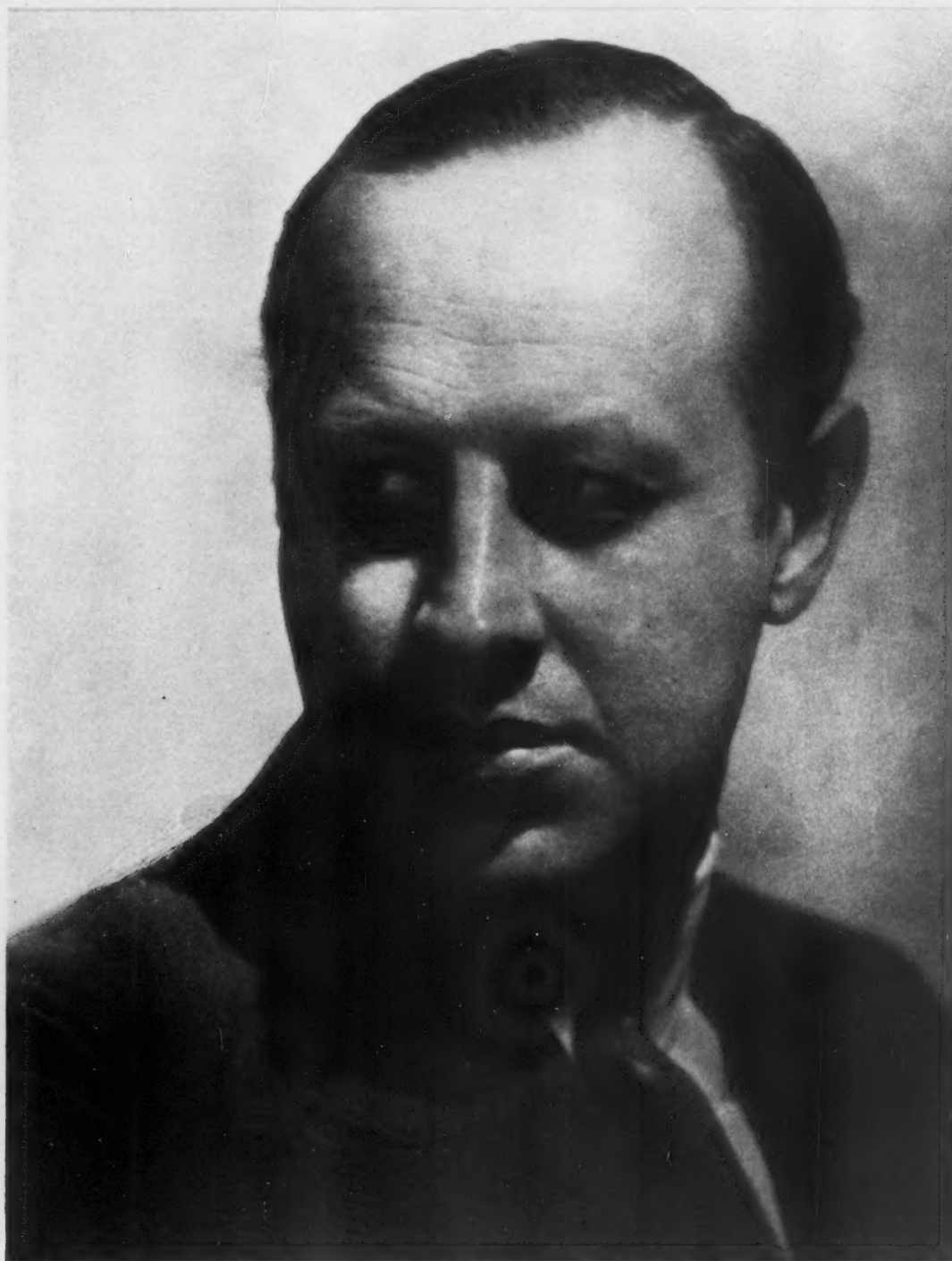


Photo by Alexander Leventon, Rochester, N. Y.

EUGENE GOOSSENS

Who Directs the Great Cincinnati May Festival Next Month.



VLADIMIR HOROWITZ,

pianist, who sailed for Europe, April 24, on the S.S. Bremen, after completing his fourth American season. He will return to this country in November, and an interesting feature of his coming season will be a series of three concerts at Carnegie Hall, November 13, January 22 and February 25. One of these recitals will be devoted to Bach, Beethoven and Brahms; another to Slav composers, including Chopin, Scriabin, Prokofieff and Balakireff; and the third will be an all-Liszt program.



EDNA BISHOP DANIEL,

mezzo-soprano and teacher, of Washington, who is opening her summer school early this year, offering a twelve weeks' course, beginning May 1. Mrs. Daniels has had fifteen years of success as a teacher of singing. She recently stated that during the last two years more men than women are studying singing; it is her opinion that men are finding a great demand for their voices on radio programs, and also that when men's singing voices are developed it follows that their speaking voices become rich and resonant, and thus more effective for lecturing, legal debates, business discussions and so on.



RUTH COE,

accompanist and coach, who has been connected with the Charles Trier Workshop of Operatic Acting for several years and is thoroughly familiar with the opera scores. Among the many prominent artists for whom this talented pianist has played are Yvonne D'Arle, Florence Macbeth, Colin O'Moore, Louise Bove, Harold Hansen, Rita Orville, Rhys Morgan and Edythe Browning. On March 18 Miss Coe was the accompanist at the song recital given by Gertrude E. Fiedler, assisted by Vincent J. Nola, tenor and E. Van Vlis-singen, baritone, at the Elks' Club in Union City, N. J.; on March 22, she was the official pianist at an Italian benefit where she accompanied at least a dozen different vocalists. She also played for the stage rehearsal of Cadman's Garden of Mystery. Miss Coe also does a great deal of accompanying in various vocal studios.

GEORGIA GRAVES,

who has appeared several times recently as contralto soloist on the National Oration Hour over WEAH at 1 P.M. on Sundays. She sang over that station, under the direction of Reinald Werrenrath, on March 29, April 5 and April 19, appearing in Elgar's The Apostles and Schubert's Mass in F. On Good Friday Miss Graves was one of a quartet of guest soloists on the National Bridge hour. At the present time she is to be heard weekly in the following National Broadcasting Company programs: Dr. Cadman's Hour, Rodeheaver Hymn Sing, Sixteen Singers, Solon Singers, Gilbert and Sullivan operas, and the Mellotones. April 18 Miss Graves was soloist at the annual spring concert of the Orpheus Male Glee Club of Flushing, L. I., of which H. Thompson Rodman is conductor. May 1 she will begin her fifth year as contralto soloist at the Fourth Presbyterian Church, New York.



BERTHA YOCUM,

noted piano teacher of New York and Philadelphia, who was prepared for a musical career at the Philadelphia Musical Academy and by Mme. Wienzkowska, late first assistant to Theodore Leschetizky. She is also accredited by the University of the State of New York and the American College of Musicians. Miss Yocum, who is a well known exponent of the Leschetizky method, has been identified with musical activities throughout the country. She was the founder of a school of music in Philadelphia, and for ten years has been director of music in colleges, giving instruction in piano, theoretical branches and pedagogy. For five seasons she was director of the Summer Normal for Piano and Theoretical Branches, San Antonio, Tex. Miss Yocum has also been successful in the concert field, appearing in New York and other cities of the country.



LITA SANTELLI,

soprano, whose recent New York recital won the unanimous praise of the press for her beautiful voice and artistic use of it. This unusually talented vocalist has many engagements already booked for the coming season. She has the fundamentals which in time should bring her amongst the foremost singers of the day.



DAN GRIDLEY,

who has been engaged to sing the solo parts in Mahler's eighth symphony and Honegger's King David at the Cincinnati May Festival under the direction of Eugene Goossens.

ETHEL PYNE,

soprano, who has been singing for several seasons with unusual success. On April 16 she gave a joint recital with Frederick Cromweid, pianist, for the Music, Drama and Dance Club, at the Hotel McAlpin, New York, and on April 29 she will be soloist at the Rose Breakfast of the Verdi Club at the Westchester Country Club in Rye; she is chairman of the breakfast committee.



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After Thirty Years La Scala Revives Mascagni's Le Maschere Milanese Enthusiastic Over Once Despised Opera, Given Under Composer's Baton—Bellini's Norma Heard First Time Since 1913—Scacciati Sings Title Role

MILAN.—Le Maschere, Pietro Mascagni's sixth opera, directed by the composer, has been revived after an oblivion of thirty years. Owing to its lack of success this lesser known work has been laid away instead of keeping its pace with Cavalleria and Iris; nevertheless, it has melody, good rhythm and altogether some excellent music. The almost Mozartian overture of the second act, the chorus of the Masqueraders, the Serenata for the tenor are all points of real merit. The public which witnessed the revival demonstrated its full appreciation of the work and there were no less than twenty-seven curtain calls. It is the opinion of many, however, that the opera would profit by some judicious cutting.

A great share of the merit for the success must be given to the singers who undertook to recreate Mascagni's work, particularly Angelo Minghetti, the tenor, who created a veritable furor with his singing of the Serenata. Minghetti's acting was superb, his voice brilliant and strong, and he held the high notes with ease.

Maria Caniglia, a newly discovered young soprano, possesses splendid vocal means and uses them admirably. Mafalda Fanero made a little creation of the part of Colombina, and the baritone, Luigi Montesanto, sang the part of Captain Spanenta with vocal opulence. The chorus made a brilliant ensemble in masks and 18th century costumes. Mascagni will introduce this work

at Rome and Naples this spring, taking Minghetti with him for the principal role.

SUCCESSFUL REVIVAL OF NORMA

For the first time since 1913 Norma has again been heard at La Scala. This long interim has not been due to neglect but to the lack of artists to take the principal parts. In other days, when the taste and technic of the art of singing were adapted to works which demanded perfection of execution, Normas and Adalgisas were easily found, but today Bellini's masterpiece is one of the most difficult operas to cast.

Under these circumstances long preparation was required for the revival, and it came two months later than expected. Bianca Scacciati, in the title role, showed evidence of severe study to overcome the natural difficulties of a lyric voice in a dramatic role. However, Casta Diva and the other more lyrical moments were musically well interpreted.

Ebe Stignani, in the part of Adalgisa, displayed a young voice, round, soft and well schooled, coupled with fine musical intelligence and a dignified stage presence.

Excellent staging, fine chorus work, good understanding of Bellini's music have made Norma unquestionably one of the biggest successes of the season. Giuseppe Del Campo, who conducted, emphasized the melancholy sweetness of Bellini's melody, and showed excellent taste in accompanying the voice.

D. F. S.

Tokatyan Becomes U. S. Citizen

Reversing the process by which American singers go abroad to return with foreign names and European reputations, Armand Tokatyan, tenor of the Metropolitan Opera Company, became an American citizen a few days ago, prior to a European tour this summer during which he will sing many of the roles with which he made his reputation in America.

In Federal Court, where he was sworn in by Judge John C. Knox, Mr. Tokatyan smilingly explained to newspaper reporters that the reason he sought United States citizenship was because he is married to an American girl, has two American-born children, and therefore did not propose to be the only foreigner in his home.

Mr. Tokatyan was born in Bulgaria, brought up in Egypt, and received his musical education in Italy. At the age of eighteen he created a sensation as Danilo in a French production of The Merry Widow, singing the role for two hundred consecutive performances. Two years later he was acclaimed as Des Grieux in Puccini's Manon Lescaut, following which he was engaged by the Metropolitan Opera Company. Year after year he found himself recingaged as a leading tenor by that institution, singing such roles as Rodolfo in La Boheme, Don

Jose in Carmen, Romeo in Romeo et Juliette, and many others.

Mr. Tokatyan will return to the United States in the fall for a brief concert tour for the NBC Artists Service, his managers, prior to his joining the Metropolitan for his tenth consecutive season.

Bolognini Astonishes Cologne

In Remo Bolognini, who made his initial bow here with an exacting program, Cologne made the acquaintance of a violinist of large calibre. The focal point of his concert was the D minor concerto of Vieuxtemps, wonderfully revitalized by Bolognini, with his soulful tone and musical insight. With further offerings by Locatelli, Bach, Porpora-Kreisler and Wieniawski, the artist proved his sovereign mastery of the various styles. In a sonata for violin alone by Ysaye, whose intricate polyphony presents a task as attractive as it is difficult, he gave a brilliant exhibition of his superb technic, polished to the highest degree. Although Bolognini was ably accompanied by M. Abileath, one's impression was that only an orchestral background would do justice to the artist's generous and commanding style.

E. T.

Chicago A Capella Choir to Tour Europe Under Albert Morini Management

The Chicago A Capella Choir, Noble Cain, conductor, will make a European tour next February, under the management of Albert Morini, who also managed the European tour of the Dayton Westminster Choir and Hampton Institute Choir. Richard Copley and Martin H. Hanson are also interested in the forthcoming tour of the Chicago Choir. The ensemble will visit several European countries.

Noted Viennese Musician for Mannes School

Dr. Hans Weisse, celebrated contrapuntalist and composer of Vienna, will come to New York next year to teach composition at the David Mannes Music School. This post was held for the past two years by Leopold Mannes, whose principal work takes him to Rochester at the end of the present season. Dr. Weisse, a composer whose works have been played throughout Germany and Austria, received his degree of doctor of philosophy from the University

Soviets Ban Jazz

PARIS.—The Soviet Government has banned the import of foreign jazz records and phonographs. Jazz music is also officially forbidden. A. K.

of Vienna, and is a pupil and collaborator of Heinrich Schenker, generally considered the greatest theorist of our time. The private seminars of Dr. Weisse in Vienna have been attended by music students from all parts of the world, among them many Americans who will eagerly welcome the news of his coming here. Mr. and Mrs. Mannes, directors of the school, count themselves very fortunate in securing for their faculty this eminent musician.

Bernard Preston, Canadian Concert Manager, Arrested

The following article is reprinted from the Toronto Mail and Empire and tells of the arrest of Bernard Preston, Canadian concert manager, because of alleged theft from subscribers of his concert series. It states:

"Charged with the theft of funds realized from the sale of concert tickets, Bernard Preston, Lawton Boulevard, manager of the Canadian Concert Bureau, was arrested yesterday by Morality Officers Richard Mulholland and Hugh Jackson.

"Preston, police state, sold tickets for a series of six concerts to be presented in Massey Hall, only two of which actually resulted. Demands for refunds by his patrons when the four remaining concerts failed to materialize brought no response, it is claimed. Subscribers to the series of concerts wrote to the police, pointed out they had purchased tickets for six concerts and demanded that the police investigate the matter. During the past few weeks, it was said, complaints to police headquarters had poured in by mail and telephone.

"In a circular now in the hands of the police, the Canadian Concert Bureau, which had offices at 195 Yonge Street, announced a major attraction at Massey Hall every month during the winter season. Cyrena Van Gordon appeared on October 13 and Mischa Levitzki on November 10. Four further concerts were not held, although the combination tickets were for the series of six. They were Dusolina Giannini, December 4; Paul Kochansky, January 12; Sigrid Onegin, February 25, and John Charles Thomas, March 20.

"Within the past two months about thirty letters have been received at the Morality office complaining that no response had been made by Preston to requests for refunds on unused tickets. Other complaints were received by telephone. Last week the Morality office sent a letter to

Preston and asked him to give an explanation.

"Preston walked into the office yesterday afternoon to talk matters over, and later was taken into custody on a charge of theft."

Melbourne Welcomes Levitzki

A cable received from Melbourne states that Mischa Levitzki had a great triumph at his opening concert on Saturday, April 18, at the Town Hall.

Another Gertrude Wieder Success

THE HAGUE (By cable).—Gertrude Wieder had exceptional success here at her concert on April 15. The American singer received unusually excellent criticisms from the press. K.

Blue Bird Enthusiastically Received

PARIS (By cable).—The Franco-American press is again unanimous in its enthusiasm over the Blue Bird, playing nightly at the Champs Elysees Theater to packed houses. J.

Clairbirt Triumphs in Brussels

BRUSSELS (By cable).—Clare Clairbirt's re-entry at the Theatre Monnaie on April 14 in Traviata was a veritable triumph. She sang gloriously and had many recalls. There was standing room only. J. D.

Francis Macmillen in Poland

A cable from M. Bolonski, impresario at Krakow, Poland, announces that Francis Macmillen, now touring Poland, made a highly successful appearance and has been engaged for concerts with the Warsaw, Krakow and Lodz Philharmonic orchestras. He will also give a series of twelve recitals in Poland.

Vienna Opera Gives Mozart's Idomeneo in Strauss Revision

The much delayed and eagerly anticipated premiere of Richard Strauss' revised version of Mozart's Idomeneo took place on April 16 at the Vienna State Opera. Strauss himself conducted. A detailed report of the performance, by the Vienna correspondent of the MUSICAL COURIER is on the way.

Ten Million Dollars Spent on This Year's Concert Season in Seven Months, Says George Engles

According to George Engles, ten million dollars has been spent for concerts by the American public during the current musical season, which has now practically come to a close. Attendance at concert halls amounted to approximately the same figure, slightly more than ten million total attendance being reported for the country.

These figures have been assembled from reports of concert managers in all parts of the country by the managing director of NBC Artists Service, in an effort to determine how the concert business has fared during the business depression. They indicate, Mr. Engles said, that despite a decline in certain important centers, the country-at-large has experienced no appreciable falling off in concert receipts or attendance.

"A number of cities, notably Cincinnati, Pittsburgh and Kansas City have suffered a decrease of from five to twelve per cent in box office receipts," Engles said. "However, this seems to have been offset by an increase in other communities. In New York and Chicago receipts have been higher than last season. Detroit established new high records for several celebrities. New England generally reports a season of fine returns for celebrities, though slim ones for some of the lesser known artists. Hartford has just closed one of its most successful mu-

sical seasons. California has been somewhat badly hit, a few of its smaller cities giving up concerts altogether because of bank failures. On the other hand the entire Northwest, covering Oregon, Washington and as far east as Iowa reports that financial returns on music have fully equalled those of last season.

"Taken as a whole, the reports from various parts of the country indicate that financial depression has not kept the public from attending concerts. The fact that the concert business has held its own so well in the face of current tendencies to economize would indicate a definite growth of interest in music. Had business conditions been normal, the concert field would without doubt have experienced a record year."

Engles pointed out that a factor which has helped to keep up the national total has been the establishment of civic concert courses in cities that have hitherto been musically dormant. Another factor which has proved beneficial is the increased interest of schools and colleges in concert music. New England particularly reports a continual growth in the number of musical events sponsored by its institutions of learning.

Paderewski grossed the greatest financial (Continued on page 40)



ARMAND TOKATYAN

Johanna Gadski Closes Third Tour With German Grand Opera

Sang Three and Sometimes Four Times a Week—Never Missed a Performance on Account of Illness—Makes First Aeroplane Trip—Modern Brunnhilde Conquers the Air—Impressed With Interest in Wagner—To Return Next Season With Opera and Will Make Concert Tour Prior to Her Appearances With the German Grand Opera Company

Outside it was damp and rainy on the day we went to interview Johanna Gadski, but her Hotel Astor suite was cozy and home-like. The little sitting room, overlooking the West and the Hudson in the distance, was filled with Easter blossoms. Mme. Gadski herself was radiant and cordial. What a remarkably preserved woman

times. She admitted that she still could have continued for several weeks longer. In some of the European opera houses the artist's contract has a clause stating that if a singer does the three Brunnhildes in a week she may have the next week to rest. Not so with Gadski! Never once did she miss a performance on account of illness. In fact the only performance she did not sing was one in El Paso, Tex., around which there is an interesting story.

It seems that away back last June when Geraldine Hall and J. J. Vincent, the latter managing director of the German Grand Opera Company, joined Mme. Gadski in Europe she was told of a concert they had accepted for her in California while the company was singing on the Coast. Mme. Gadski asked that the concert be postponed until the company's itinerary was settled. This was done. When she arrived in El Paso on her recent tour she was served with a summons to appear in a suit for damages brought by the local manager who claimed the cancellation had broken her health and ruined her business. Rather than resort to lawyers, Mme. Gadski resolved to see this manager. She did and promised to make the trip especially from New York to California at the end of the opera tour especially to sing the concert if the suit were dropped.

The local manager agreed to let her know the next day. But then she still wanted the concert on the originally scheduled date—February 6—not later. Due to the kindness of the local management in El Paso, under whose auspices the company was appearing, Gadski was released from her performance on February 5 so as to enable her to make the trip to the town just outside of Los Angeles.

The concert went off extremely well, Gadski being in excellent voice. The local manager was appeased and the public and critics delighted. But Gadski had to be in Amarillo, Tex., on February 7 for Tristan und Isolde, so it was decided to make the trip by plane. Following the concert a reception was given by the women's club in honor of the singer, who knowing the plane left at five the next morning, stayed up and attended. A hurried automobile trip was made later to Los Angeles, Mme. Gadski and Geraldine Hall, her friend, arriving at the field at three o'clock. No sign of life

was noted—no place to eat—nothing. After scurrying around, however, a little house was found in the corner of the flying field, where some wicker chairs were put together for a brief rest. But it was only a brief one, for at four o'clock some one announced breakfast could be had. The flyers and mechanics began to arrive on the scene, but at five there was still no plane. Inquiry brought the news that repairs had to be made before the take-off. An hour later, the start was made. It was Gadski's first experience with a plane, so the delay and repairs did not make her feel any too comfortable. But, being a good sport she concealed any anxiety. After an hour or so the plane began to slow up; air-pockets were encountered, and word went around that a descent was to be attempted for further repairs. Mme. Gadski felt then like getting out and running alongside the plane. After an hour the second take-off was made. Trouble was noted again and another descent was made. This time a new plane awaited the passengers.

Owing to these delays the second plane literally raced. The whirling of the motors set Mme. Gadski's head spinning. She was air-sick and longed to land. Her companion slept a little now and then, but Mme. Gadski did not get a wink. She explained to the writer that she never could sleep unless lying down, and there was not room enough either in the plane, which was not as comfortable as the first one. Instead of arriving at Amarillo at three o'clock, the plane landed at five, after ten hours in the air. Another automobile trip to the city, a bite of food at the hotel, a moment to catch her breath, and then to the theater for Tristan und Isolde. All the time Mme. Gadski's head whirled and she had had no sleep in thirty-eight hours.

When she began to sing in the first act, her voice sounded so small to her that she thought her vocal cords were impaired. Worse still, she could hardly hear the orchestra. Petrified, she looked at Conductor von Schillings to see if he were showing signs of dissatisfaction, but noted nothing. Another glance at Marie von Essen, the Brangaene. Nothing! Still Mme. Gadski was uneasy. After the first act she made her way to the wings. Von Schillings grasped her hand and told her how beautifully she was singing Isolde. It was her first performance in that opera under him. And how wonderfully, considering the experience she had but lately undergone! So Mme. Gadski changed to her second act costume—still dazed. During the Liebestod the orchestra sounded a little louder, but it was not really until her third appearance that she could hear the orchestra normally. Rather than shout, she had gone through her performance relying principally on her art and acting to impress, all the time not knowing that she was vocally excellent.

When one reflects on Mme. Gadski's experience, a suitable caption for the story might be: "Modern Brunnhilde Conquers the Air."

Questioned as to her reaction from the recent opera tour, Mme. Gadski said that

she was delighted to find a greater interest in Wagner, particularly among the young people, whom she believes should be as well educated in art and music as in dancing. Wherever the company played in college and school towns, unusual interest was manifested. Mme. Gadski had to sign numerous photographs and autograph books. And she loves nothing better than pleasing the youth of a country.

Owing to the hard times, in some cities the houses were not entirely sold-out, but the galleries always were crowded. Radio, Mme. Gadski contends, has not interfered with music. In fact it has helped. People in small towns where good music is rarely heard, are now able to understand in a measure what it means. In several places people admitted that Damrosch's radio lectures on Wagner had so interested them that they would now like to attend one. The same with the Philharmonic Orchestra radio series—some have so enjoyed the program that they finally were persuaded to buy a ticket. Most of the depression in music is due only to business depression.

Mme. Gadski's advice to young singers is to start from the bottom up and acquire a good foundation, and not to start near the top and then not do so well. Apropos of this, Mme. Gadski remarked that years ago when she was singing at the Metropolitan, Grau offered her more money providing she sang the Brunnhildes, but Mme. Gadski did not feel at the time she was ready for these roles. She was then singing the French, German and Italian repertory, having forty-two appearances, and sometimes more, each season. Isolde is another role that, she believes, should not be undertaken too early in a singer's career.

Commenting upon the German Grand Opera tour, Mme. Gadski was most enthusiastic about the general high standard of the singers. She added that she must have a happy atmosphere in any company to do her best work and such a condition existed in the German Grand Opera Company. Everywhere they had fine artistic success.

The selection of Mecca Temple in New York, however, was not entirely a happy choice. The orchestra was too much on a level with the stage and audience. Wagnerian music, according to Mme. Gadski, should come from a sunken orchestra, just as at Bayreuth, the music being wafted up to the singers on the stage and the combination carried over the footlights to the audience. That is the only way to hear Wagner, she insists.

Mme. Gadski wants to impress people with the fact that the German Grand Opera Company is not her company, as so many suppose, but an American institution. She is engaged just as all the other artists are. Mme. Gadski will do little or no singing this summer, but will prepare her roles for next season's tour, details of which will be announced shortly by J. J. Vincent, managing director of the company. She will also arrange her programs for a proposed American concert tour, which she will make prior to her singing with the German Grand Opera Company. J. V.



Photo by Strauss Peyton

JOHANNA GADSKI

who recently concluded her third consecutive tour with the German Grand Opera Company.

she is! So alive—so vital in everything she does and says!

It was the first time the writer had met the famous Wagnerian star. Incidentally it was in Tristan und Isolde at the Metropolitan in pre-war days that she had heard Mme. Gadski in her first hearing of the opera.

Mme. Gadski showed no traces of her long tour with the German Grand Opera Company during which she sang three times a week, and once or twice she sang four

Dayton's Choir of 150 Voices Heard in Concert

DAYTON, OHIO.—A recent musical project in Dayton, Ohio, consisted of the concerts given on March 23 and 24 by a chorus of 150 male voices, as directed by Gordon Batelle, in the new two million dollar Masonic Temple recently dedicated. The concerts were sponsored by the Scottish Fraternity, and only Scottish Rite Masons were invited. The hall was crowded, and the enthusiasm denoted the success of the program. Margery Maxwell, soprano of the Chicago Civic Opera, was the soloist. The entertainment opened with the Mohr Altar

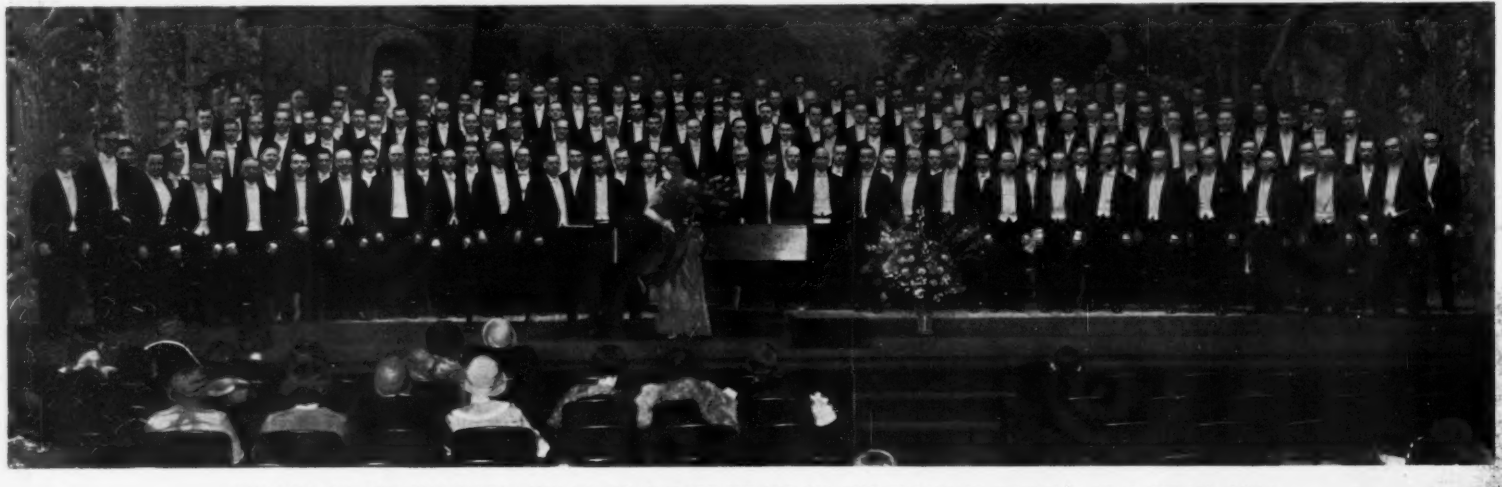
of Truth, which has the embellishment of semi-chorus; the effect was brilliant. Forsyth's Bell-Man, and the Bohemian folk song, Reapers' Song, concluded the first group. There was harmonious blending and always a modulated tone quality, something to be remarked in such a large gathering.

Among the other numbers was the Song of the Marching Men, by Protheroe; Baldwin's Evening Moods, which required a baritone solo of combined voices. The Red Man's Death Chant and Oley Speaks' Morning were very well sung.

Miss Maxwell's two groups ranged from the classics to the semi-modern. Her voice is one of sweetness and purity. Always is there denoted in her work a refinement of style and consummate care and attention, which, however, do not detract from her spontaneity. With her natural charm she made her way easily into the hearts of her listeners. Of memorable note was her interpretation of Les Filles de Cadiz by Delibes, which makes ample demand on a vocalist's resources. Massenet's difficult Crepuscule was sung with admirable repose

and restraint, and one can also mention Speaks' Perfect Prayer and Henschel's Spring as offering genuine pleasure. The last programmed number, Rossini's Stabat Mater, was sung by Miss Maxwell and the Chorus, and it was done with a sparkling fire and dash which brought the concert to an impressive climax.

The chorus was built up for this occasion from the several singing societies of Dayton and showed obvious signs of being well rehearsed and containing excellent voices. S.



CHORUS OF ONE HUNDRED AND FIFTY VOICES HEARD IN THE MASONIC TEMPLE AT DAYTON, OHIO, in two concerts given by the Scottish Rite Fraternity. The ensemble was conducted by Gordon Batelle, and the assisting soloist was Margery Maxwell.



As Brünnhilde
in Die Walküre

FRIDA LEIDER

Dramatic Soprano

Made her re-entry at Covent Garden,
London, as Isolde, April 1931

"The greatest living Isolde."

—Ernest Newman

Debuts at the Colon Theatre, Buenos Aires, as Fidelio, June 1931

Re-engaged with Chicago Civic Opera—making her first appearance
as Kundry in Parsifal, November 1931

Victor Records

Baldwin Piano

Sigrid Onegin Finds Rest in Study

A Visit With the Celebrated Contralto Discloses Her Avid Love for Her Music—To Sing Abroad This Summer—A Glimpse of Her Family Life

As prelude to our interview with Mme. Sigrid Onegin, in her suite at the Buckingham, we happened upon Peter. Perhaps, because we are speaking of prima donnas, you may imagine that Peter is some miniature Pomeranian, or at largest, a disdainful Chow.

No, indeed. In short—very short, not more than two feet odd in his blue and white striped socks—Peter is none other than the small son of Mme. Onegin.

From conversation with Peter, one gathers that life is serious business with a prima donna mother on one's hands. As a firm believer in prayer, Peter has been sharing his responsibility with God. At first, he confided, his petitions included both his parents. After serious reflection, he concluded that father didn't need divine attention to the same degree as mother. Father, as one could see, was a big strong man fully capable of taking care of himself. So now, mother is the sole beneficiary of his prayers.

Digressing to subliminal topics, Peter recounted his afternoon at the Central Park Zoo. In the midst of describing how the big mother lion feeds her young, a process which Peter found "sehr praktisch," instead of having to bother with bottles, he suddenly bounced across the room.

Mother had appeared in the doorway. Tactfully it was suggested to Peter that he run along and see his governess in the other room. With a solemn handshake, exit Peter.

The atmosphere, so recently astir with the throbbings of one small dynamo, calmed to serenity.

Mme. Onegin had been to the photographer's that morning, and prior to that, to the hair-dresser's—enough to take the sheen from anyone's smile. Mme. Onegin's, however, is the exception. It still radiated with undimmed friendliness.

"There are worse things in life," she sighed in an English that bore no trace of effort, "making train-connections, for instance. After three months of travel, singing thirty-two concerts in ten weeks, I know something about it.

"But soon I shall have one entire week of rest on the ocean. No more train schedules, no telephone calls—all my time for study." And Mme. Onegin's eyes sparkled with anticipation.

"But you said 'rest,' Mme. Onegin." "Oh, yes, physical rest. It is only my body that is tired. But my work—anything connected with my singing never tires me. It's a tonic, instead. There is always so much to be done in preparation for different programs."

And Mme. Onegin spoke of her European plans. First, of course, she will take a vacation from all concert singing, and will spend a month motoring in her Austrian Daimler 1931 model. They will travel leisurely through Italy, Czecho-Slovakia, and Jugo-Slavia, with pleasure at the helm and Peter in the prow. With Peter along, an eventful and colorful trip is expected. A concert tour of Austria and Germany, with appearances in Berlin at the opera. In

August, the Salzburg Festival, where Mme. Onegin is engaged for the performance of Gluck's Orfeo.

As Mme. Onegin recounts her prospective activities, her animation increases, the deep voice is vibrant. Past memories of Pullman sleepers, nerve-wracking train schedules, and meteoric flights from one city to the other—all are forgotten now in the exhilaration that thought of more traveling had brought—and the prospect of more work in preparing new roles. Yes, Mme. Onegin seemed to linger lovingly over the word "work." But isn't work the curse of Adam—had Mme. Onegin perhaps made a mistake in using the word?

No, indeed, she stoutly defended. To work, to strive for something that eludes one, but which becomes one's own after tireless, almost despairing efforts, that is not a curse, but the very essence of life.

"I have worked all my life," Mme. Onegin added. "As a young girl, I was forced to earn money as a stenographer to pay for my singing lessons. I had to do my studying in my spare hours, sometimes when I was so tired I thought I could not keep awake. There were times of self-denial, when a piece of music sometimes represented the price of a meal. But I chose the music and skipped the meal."

"And I had my reward when I was able at last to make my debut in opera. It was in Stuttgart, and I sang the role of Carmen. It was the first little mile-stone of success. I could not help being thrilled. Of course, I realize I never should have arrived at this point without the help I received from my teachers, but I do know that I worked hard too."

Yes, it is a busy and a happy life that Mme. Onegin leads. When not on tour, the little family, or as Mme. Onegin is in the habit of saying, "we" live in the beautiful suburb of Charlottenburg, outside of Berlin.

When her American season beckons, "we" set sail together. This season for the first time "we" didn't all go on tour. Left behind in New York the major third of the Onegin triad remained in the clutches of an American private school.

Peter, who has all the exuberance of a Mexican jumping bean, has already mapped out his course in life. He does not care for a concert career, although he knows most of his mother's songs by heart. Medicine as represented by his father, has less appeal. He intends, in fact, to be an explorer; that is, if there is anything left to explore by the time he grows up. The present outlook is dismal enough with both poles already laid bare.

Meanwhile, Mme. Onegin is returning next season. Already Pittsburgh, Toronto, and Minneapolis have re-engaged her for the fourth consecutive season; while Winnipeg goes on record for the third. According to Fred Gee, the local manager, "Mme. Onegin is the only artist engaged for three consecutive seasons in Winnipeg."

It is easily conceivable why. Mme. Onegin is that rare combination of personality and pre-eminence in her field. To the role



SIGRID ONEGIN

of concert artist she brings a regal presence, dramatic temperament, and a voice that can compass the entire range of song from contralto depths to soprano heights. Even coloratura is not foreign to this phenomenal voice that sings the old Rossini arias as the composer wrote them, and even Mozart's "Una voce poco fa" in the original key.

Thus, to call Mme. Onegin a contralto is

to limit unwarrantably the gorgeous range of her voice.

In bidding good-bye for a season to this radiant personality, we look forward to her return, when we may enjoy again, as one critic inspired by Byron has written in describing this noble presence:

"The grandeur that is Onegin, the glory of her song." D.

American Girl Pianist's Successful London Debut

LONDON.—Congratulations were showered on Ruth Gourlay, American pianist, who recently graduated from the studio of the well-known English teacher, George Woodhouse, when she gave her first London recital a short time ago. She tackled an ambitious program in fine style, playing the Schumann sonata in G minor, a group of Chopin, including the B minor Scherzo, and Debussy's Children's Corner suite. Nervousness probably accounted for the occasional excessive use of the pedal, but her technical equipment was otherwise sure, and she

showed distinct originality in her interpretations. J. H.

Hofmann Soloist With Philadelphia Orchestra

Heard in Chopin Concerto and Also Composition of His Own—Stokowski Conducts

PHILADELPHIA.—Josef Hofmann was the principal attraction at the Philadelphia Orchestra concerts, of April 17 and 18, Leopold Stokowski conducting.

Mr. Hofmann appeared twice on the program, first as soloist in the Chopin Concerto in E minor for piano and orchestra, and later playing his own composition, entitled Chromatic Symphonic Dialogue for piano and orchestra. Both were received with the greatest acclaim. The Chopin Concerto was played with that mastery, ease and beauty of interpretation, which characterize all of his work. The beautiful Romance and Larghetto were played with great beauty of tone, and the Rondo vivace, with breath-taking speed and clearness. Prolonged applause recalled the pianist many times. The Chromatic Symphonic Dialogue is a striking composition, based upon the chromatic intervals and dividing the voices quite evenly between the solo instrument and the orchestra. It glowed with strength of purpose and vital rhythms. Dr. Stokowski provided exceedingly fine accompaniments to each of the solo numbers.

The purely orchestra numbers, were the Roman Carnival Overture by Berlioz and the Sinfonia Dialectica by Lourié. The latter proved to be very uninteresting and tiresome. The applause following was sparse, and there were even a few hisses, a most unusual occurrence at a symphony concert in Philadelphia. M. M. C.

Settlement Music School Engages Alvin Goodman

The Settlement Music School of Philadelphia, John Grolle, director, announces the engagement of Alvin Goodman, pianist and authorized representative of the Tobias Matthay School in London. Mr. Goodman will accept a limited number of private students.

MARY GARDEN

will open her concert season in October as soloist with the

MINNEAPOLIS SYMPHONY ORCHESTRA

and end her concert season in December as soloist with the

BOSTON SYMPHONY ORCHESTRA

Remainder of the season will be devoted to Opera in New York and on tour

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(Miss Garden uses the Baldwin Piano)



STELL



SILVIO

ANDERSEN AND SCIONTI

In Recital for Two Pianos

TOWN HALL, MARCH 18, 1931

HOW NEW YORK RECORDS THEIR ART

NEW YORK WORLD-TELEGRAM
THURSDAY, MARCH 19, 1931.

ANDERSEN AND SCIONTI HAILED IN DOUBLE PIANO PERFORMANCE

Playing with Vivacity and Force, Team Skillfully Executes Ensemble Work of Compositions Adapted for Rendition on Pair of Instruments.

A FAMILIAR member of the increasingly numerous tribe of piano teams made its appearance at the Town Hall last night. For ninety minutes there Stell Andersen and Silvio Scionti offered a program of music written, arranged, or adopted for two pianos. A good sized audience found much pleasure in the performances, and applauded to the point of getting a repetition and an encore.

The first section of the program was devoted to first local performances of an adaptation by Louis Victor Saar of Vivaldi's D minor concerto grosso and four two-part inventions by Bach, with the second piano added by the same hand. Both versions have the conspicuous merit of being constructed with a due regard for the spirit and pattern of the originals. The first is really a deft restatement in terms of two keyboards, and the original material seems to survive without undue ornamentation.

The ensemble work in these numbers was well conceived and executed. Even in moments when the tone swelled thick and cloudy the guilt was equally divided and at least an intelligent balance and relation were preserved. The dynamics were skillfully adjusted, and both pianists played with a pervading vivacity and force. In the Castelnuovo-Tedesco "Nocturne," which followed, it was difficult to relate the chaos and blare of the brief music to the accepted tranquil nature of nocturnes.

The most sensitive and graceful

playing of the evening was done in Lee Pattison's version of Chopin's "Rondo." The pianists were obliged to repeat it before they could continue. For sheer technical interplay nothing approached the sprightly performance of Arensky's fanciful C major scherzo. And in Saint-Saens' "Dance Macabre," death and his bony brood rattled their weird mockeries on the keys with grace and sparkle. In Saint-Saens' ingenious variations on a theme of Beethoven the outlines were often blurred and ill-defined, but in the following arrangement by Ernest Hutcheson of the scherzo from Mendelssohn's "Midsummer Night's Dream" music the case was otherwise.

Little is lost of the disarming charm and elfin liveliness of the music in Mr. Hutcheson's arrangement, and the performance of it last night was particularly delightful and true to the delicate and sportive spirit of the original. Mr. Hutcheson's arrangement of the "Rakoczy" march, which ended the concert, is too elaborate.

L. B.

Facsimile Reprint

NEW YORK HERALD TRIBUNE

"Established their reputation as praiseworthy exponents of music of this type. Their work was characterized by technical proficiency and polish, individually and collectively, clarity and coherence, and the necessary mutual sympathy and understanding in regard to interpretation."

NEW YORK SUN

"Two piano playing of a better sort, and of an excellence that is always rare enough to be novel. They displayed a nice balance, their playing being cohesive and their adjustment of dynamics and tempi sympathetically achieved. The pianists had a large audience which was genuinely enthusiastic and which recalled them again and again."



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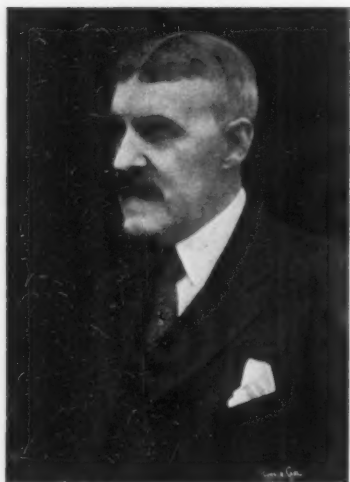
GEORGE ENGLES, Managing Director

IN EUROPE DURING NOVEMBER AND DECEMBER
AVAILABLE NEXT SEASON AFTER JANUARY 1

Baldwin Pianos

Board of Trustees to Govern Cincinnati Conservatory Under Reorganization Plan

Bertha Baur Now President Emeritus, and Frederick Shailer Evans the Director of Music



Young & Carl.
FREDERICK SHAILER EVANS
Director of Music.



DR. GEORGE A. LEIGHTON,
Director of Education.



JOE CLENEAY MIDDLETON,
Registrar.



NORVILLE D. MOOK,
Manager.

Complete reorganization of the Cincinnati Conservatory of Music, which was recently turned over to the Cincinnati Institute of Fine Arts by Bertha Baur, has been effected, and in the future the school will be governed by a board of trustees consisting of Bertha Baur, president emeritus; Robert A. Taft, president; John J. Rowe, vice-president; Maurice J. Freiberg, Thomas Hogan, Jr., Carl M. Jacobs, Jr., and George H. Warrington.

At a meeting of the board of trustees, March 30, Frederick Shailer Evans was appointed director of music for the conservatory and will have complete charge of the internal musical activities of the institution.

Mr. Evans has been a member of the faculty for forty-two years and has served as dean for the past twelve years. His fitness for the post has been established by his wide

musical, pedagogical and executive experience and by his intimate knowledge of the conservatory, its needs and its potentialities. News of his appointment has met with general approval, and the board of trustees feels that it has assured by the appointment the continued success of the conservatory and an increase in its great power for musical service.

Immediately upon notification of his appointment Dean Evans announced the selection of Dr. George A. Leighton as director education, a post that requires Dr. Leighton to supervise such activities in the conservatory as are concerned with theoretical music. Dr. Leighton, besides holding this position, is music editor and critic of the Cincinnati Enquirer.

The trustees at this meeting also confirmed the appointment of Norville D. Mook, widely known consulting engineer, formerly of

Cleveland, as manager of the conservatory. Mr. Mook is a graduate of Western Reserve University, and in the course of a varied career has had a number of years experience in educational work.

Another important position on the conservatory staff, that of registrar, is being filled by Joe Cleneay Middleton. Miss Middleton at various times has been executive secretary of the National League for Woman's Service, acting with Ann Morgan; executive secretary of the Council of National Defense for New York State, an appointment made by the late President Wilson and Governor Whitman of New York; publicity representative for David Wark Griffith, Max Rabinoff, the Shuberts, Leo Dietrichstein and Stuart Walker in his original Portmanteau Theater.

It was in recognition of Bertha Baur's life of service as director and president of

the Cincinnati Conservatory that the new directorate honored her with the title, president emeritus. Miss Baur inherited the conservatory when Clara Baur, foundress, died some years ago. For many years previous she had toiled with her aunt in the development of what is now recognized as one of the foremost institutions of musical learning in the world.

Last September, in order that the school should be assured of continued existence as a civic unit, Bertha Baur presented it to the Cincinnati Institute of Fine Arts, the latter having been founded a few years ago by a number of public spirited citizens. The institute now sponsors in Cincinnati the Symphony Orchestra, the Taft Home with its priceless collection of pictures and art subjects formerly owned by Mr. and Mrs. Charles P. Taft, and the Cincinnati Con-

(Continued on page 41)

'CELLO SOLOIST AT SYMPHONY HAS NATURAL APTITUDE

Phyllis Kraeuter Well Received at Arbos' Last Sunday Concert.

Brilliant Young Artist and Assistants Please Audience

Miss Phyllis Kraeuter Scores a Splendid Personal Triumph in Her Artistic Playing of the 'Cello

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"Zecchi had a splendid reception and it was a joy to have him. He is a wonder. The Italian Em-

bassy gave him a tea and were so proud of him."¹

"He has everything. Personally, I found him charming."²

"I feel I must write to you about Zecchi and his perfectly arranged program. He leaves nothing lacking. I like him and everything he does."³ "It was a rare treat which he gave the members of the Morning Musicals.



¹Mrs. Lawrence Townsend, Washington, D. C., Jan. 9, 1931.

²Edward Powers, Pres. Decatur Music Club, Jan. 25, 1931.

³May J. Capen, Amateur Musical Club, Bloomington, Ill., Feb. 3, 1931.

⁴Helen Butler Blanding, Pres. Morning Musicals, Syracuse, Feb. 13, 1931.

⁵Mrs. A. Dunn, Pres. Tuesday Musical Club, Omaha, Neb., Feb. 28, 1931.

⁶Mary Knapp, Vice-Pres. Amateur Musical Club, Peoria, Ill., March 13, 1931.

Zecchi's performance was for brilliance and musicianship unsurpassed for several seasons."⁴

"The beauty of Zecchi's concert is still a very real thing, haunting our minds. He is one of the truly great pianists."⁵

"Zecchi gave two most successful concerts in Peoria. His astounding technique and sympathetic interpretations aroused great enthusiasm. His audiences recalled him again and again and again."⁶

ZECCHI

"A pianist in whom the adroit technician and the intelligent musician meet to produce an artist."

—Irving Weil, *New York Journal*, Feb. 6, 1931

"It is possible one may again hear a program played as Zecchi played it, but as someone said of the strawberry, doubtless God could have made a better berry but he didn't."

—*Baltimore Sun*, Feb. 13, 1931

During Zecchi's first American tour of 3 months, he played 35 concerts, including appearances with the New York Philharmonic-Symphony, St. Louis, Cincinnati, and Philadelphia Orchestras.

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Zecchi returns for his second American tour January 10, 1932 and remains until the end of the season, playing from Coast to Coast. Write now for open dates.

Stokowski Makes a Statement

Leopold Stokowski sums up his reactions to Oedipus Rex and Pas d'Acier in the following statement:

"When art expresses ideas and emotions that are fundamental, it knows no limit of period or country. The music of Stravinsky's Oedipus Rex is in places markedly Russian, as for instance the melodic and rhythmic design of the phrases sung by the shepherd and the messenger after the announcement of the death of Polybus. In other places the feeling of Greek tragedy inspires the music of Stravinsky, as, for example, the broad sweeping strokes of the melodic line of Creon's speech, or the frenetic agitation of the chorus near the end. But in general the music is detached from national characteristics—non-realistic, abstract. It is dark, archaic, sombre in color, while in form it is one long line of ever increasing ominous tension. Both Sophocles and Stravinsky accept completely the primitive superstitious

ideas on which the tragedy is based. To the modern mind the fact that Oedipus is unconscious that he kills his father and marries his mother would destroy the tragic conflict. But seen from a universal angle this becomes the symbol of all human action leading to pain and death through ignorance.

"Prokofieff's Pas d'Acier is a vigorous dynamic painting in tone of the transition period through which the Western world is passing, from the former ideas of life, to the new and as yet only dimly visioned possibilities.

"The regular throb of the rhythms, the clear incisive orchestration, the long swinging strokes of the musical fabric stun and dazzle and bewilder and fascinate, just as do the rare good manifestations of modern life, from among the great mass of imitation of externals. This is music of vitality, and the thrill of speed and power."

A complete music film record of both works will be made in Philadelphia by the

Pathe branch of RKO. The work will be broadcast from the Metropolitan Opera House.

Judson Raps Latecomers and Justifies an Ancient Custom

In answer to criticism of the system which prevents late-comers from entering the hall while the music is being played, Arthur Judson, manager of the New York Philharmonic-Symphony Orchestra, points out that this ruling is by no means a new one. The circumstances which make such a regulation necessary are not confined to this particular age, he says. Traffic conditions may change, but human nature doesn't. And our grandfathers, lingering over their port, were as apt to find, on stepping out of their barouches at the Academy of Music, that the concert had begun, as are the subscribers of today who, rising too late from a dinner party, drive frantically to Carnegie Hall, only to face closed doors until the end of the number.

Proof of this, according to Mr. Judson, is in the Philharmonic records of over fifty years ago. During the entire season 1877-78 the following notice was printed prominently in every program:

"The Board of Directors having received repeated complaints from the subscribers in regard to annoying interruptions caused by late arrivals, the ushers have positive orders to allow none to enter the auditorium while the music is in progress."

It was often the habit then, as now, for the conductor to open a program with a symphony, and tardy concert-goers of the '70s were forced to wait outside until the entire work was over. During 1877-78, for instance, Theodore Thomas began three of his programs with Mozart's Symphony No. 1 in D, Schumann's Symphony No. 9 in C, and Rubinstein's symphony, The Ocean, respectively. In other words, Philharmonic latecomers were as heavily penalized then as today.

Leon Carson Presents Pupils

Leon Carson will hold the fourth annual song recital of his pupils and artist-pupils at the Spring Garden School Auditorium, Nutley, N. J., on Tuesday evening, April 28.

Final Meeting of Opera Club

The last meeting of the New York Opera Club, Charlotte Lund, founder-president, took place at the residence of Mrs. Walter E. Bell on April 21.

PUBLICATIONS**New Music by Skilton**

A set of twelve choruses for women's voices, three part, entitled From Forest and Stream is at hand. (Carl Fischer.) The words are by Charles O. Roos and the music by Charles S. Skilton. It is only necessary to mention the titles to give an idea of the pleasing content of this music: Ghost Pipes, The South Wind, Hollow Oak, Chickadee, Red Bird, Crane, The Night Hawk, Birch, Pussy Willow, Cat Tails, Maple Sugar, Forest Trail. There is a slightly Indian flavor in the music, which is, however, conservative and pleasing. Nothing modern or

**ROBERT BRAINE,**

whose new orchestral suite, *The Song of Hiawatha*, will have its first performance anywhere this evening, April 25, at 9 P.M., over W.E.A.F. and a nation-wide hook-up. The work will be played by the General Electric Symphony Orchestra, under the direction of Walter Damrosch. Mr. Braine has captioned the four movements of his suite *Hiawatha's Wooing*, *Hiawatha's Wedding Feast*, *The Son of the Evening Star* and *Hiawatha's Lamentation and Departure*.

experimental about this sane and successful composer! He writes for the joy of it and for the joy of others.

The choral parts are simple, the harmonies colorful and the accompaniments florid and picturesque. It is perfectly safe to predict the widespread use and popular success of these new Skilton creations.

SONG, THE SUBSTANCE OF VOCAL STUDY, BY CRYSTAL WATERS (G. SCHIRMER).—The title of this book indicates that it would be a recommendation of singing instruction without exercise. This, however, is not the case. The work begins with the usual indications concerning how the singer must proceed, and then gives an exercise very much of the old-fashioned sort. There are, however, immediately then given passages from classic songs which will please the student. Then follows a long list of songs which are to be studied. This concludes the first chapter, and the following chapters are constructed in an entirely similar manner, beginning with exercises, introducing examples of songs, and terminating with a list of songs. An interesting feature of the structure of this book is the fact that each chapter deals with a separate problem with which the singer is confronted, such as breath control, resonance, arpeggio, scales and so on, and a list of songs appended to each chapter for examples of this difficulty. In other words, the exercises are taken from real music instead of being composed merely as exercises.

Part Songs (Octavo)**J. FISCHER & BRO.**

The Bells of Notre Dame. (Gustav Klemm.)

G. SCHIRMER

Why So Pale and Wan? (David Stanley Smith.)

The Night-Wind. (R. Farley.)

Adagio Cantabile (with violin solo). (Tartini-Bartholomew.)

Moon-Marketing. (Powell Weaver.)

OLIVER DITSON

O Little Mother of Mine. (George B. Nevin.)

The Old Street Lamp. (J. L. Molloy.)

The Heavens Are Declaring. (Beethoven-Austin.)

Secrets. (C. R. Smith.)

A Heap o' Livin'. (Mrs. M. H. Gulesian.)

Song of Friendship, Netherland folksong arranged by John Carroll Randolph.

Whittier's Centennial Hymn. (John K. Paine.)

CLAYTON F. SUMMY

Communion Service in F. (Beatrice MacGowan Scott.)

Lullaby. (William T. Timmings.)

CARL FISCHER

Hills of Home. (Oscar J. Fox.)

Wenn Rosen Blüh'n und Veilchen Duften. (P. H. Boergermann.)

Stein Song. (E. A. Fenstad.)

Christ Went up into the Hills. (Richard Hageman.)

DANCE MUSIC

TAPDANCING, Fundamentals and Routines, by EDITH BALLWEBBER, assistant professor in Physical Education, University of Chicago. (Summy.)

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"MASTERLY PLAYING OF A RARE SOLO INSTRUMENT RAISED TO THE HIGHEST ARTISTIC LEVEL."

—New York Times.

GRANDJANY

NEW YORK

"Lived up to his reputation as the world's greatest harpist."
—New York Evening World.

"His programs are so carefully compiled with good judgment and taste that there is none of the tedium sometimes associated with the harp as a solo instrument."—New York Herald Tribune.

"Mr. Grandjany's performance was a constant delight. His harmonics were the essence of rarity and his scale of dynamics well balanced from the smallest whisper to the full volume of the instrument."—New York Sun.



In America Entire Coming Season—1931-1932

NEW YORK EVENING WORLD

MARCEL GRANDJANY

There was something heartening in the sincerely enthusiastic applause that followed Marcel Grandjany, celebrated French harpist, through his program at Town Hall yesterday evening. For here was definite proof that uproarious noise is not so indispensable a factor for public success as many believe it to be, in this age of jazz. An encouraging sign was the large audience that gathered for a recital devoted to an instrument so little capable of lifting an obstreperous voice.

Despite the restricted effects possible to the harp, Mr. Grandjany, by superlative musicianship and a comprehensive exploitation of the strings' tonal devices, never permitted monotony to enter the admirable interpretations granted to a list in which classic and modern numbers had equal representation. It opened with a mixed group largely given over to harpsichord antiquities by Sammartini, Loelliet, Couperin and Rameau, in arrangements made by the soloist. Excerpts from the piano Partitas in G Major and C Minor by Bach, and recent compositions by Respighi, Zeller, Mr. Grandjany and others, several of which were heard here for the first time, completed the schedule.

It was an interesting experience to hear the Bach extracts translated into tones so like, and yet so different from, those of their original medium of expression. No harpsichordist could thus etherealize the music, or lend the peculiar sort of charm that graced it under Mr. Grandjany's ministrations.

This was particularly the case in the "Tempo di Minuetto" from the G Major Partita, which suits the harp to perfection just as the composer wrote it. The arabesque-like arpeggio figures, terminating in cadences piquantly altered in rhythmic accentuation, were transfigured into an unexpected abstract beauty by these facile and understanding fingers. Here, as in all else he attempted, the artist demonstrated an unfailing sense of style, perfection of technique and absolute command of the harp's resources. His tone, even in the most delicate passage-work, was remarkable for resonance and richness in the upper partials; while harmonics, glissandi and ornamentation were alike above criticism.

NOEL STRAUS.

Facsimile Reprint

BOSTON

"A sensitive musician as well as an accomplished harpist."—Boston Transcript.

"A master of fine tonal gradation."—Boston Post.

"The piano does not begin to approximate the sharp, clear, wiry tone with which Mr. Grandjany gives us a tonal picture of the harpsichord and clavichord."
—Christian Science Monitor.

"He combines colors with remarkable effect."
Boston Herald.

CINCINNATI

"Listening to him one feels that the harp is capable of everything and anything. His technical mastery is colossal. The Debussy 'Dances' were superbly done."
—Cincinnati Tribune.

"Does much to restore the affection toward the music of his beautiful instrument."—Cincinnati Times-Star.



Management

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GEORGE ENGLS—MANAGING DIRECTOR

Wurlitzer Harp

CINCINNATI ENQUIRER

Than Marcel Grandjany, soloist for the week, the harp has no finer exponent. Only the touch of a master can convert the harp, orchestrally useful, into a true solo instrument, and that touch Marcel Grandjany unquestionably has.

No longer is the harp to be considered a novelty on the concert platform, but so seldom is the venerable aristocrat of instruments played by a soloist of virtuoso attainments that it becomes a factor of extraordinary interest when a Grandjany arrives to play for critical and musically discriminating folk in the symphony concert hall.

Whatever is to be done with the instrument, that Marcel Grandjany is equipped to do. If finger nimbleness is a necessary attribute of good performance he has it in abundance. Scarcely an instrument for showing off, except as a performer is able to reveal outstanding technical skill, the harp more than any orchestral instrument demands expert manipulation to set it apart from the common herd and clothe it with supernatural powers as a solo instrument. Grandjany so transforms it.

As nearly as may be the Grandjany art approaches brilliancy. Expert manipulation of the intricate pedal system enables the soloist to secure those rare artistic effects that impart the true scholarly style to harp performance. Physical handicaps Grandjany, to a certain extent, overcomes, and the music that he extracts from the instrument has not only tonal beauty, but that intangible element called soul.

Although programmed in all its four movements, Grandjany played only one movement, the first, from the Renie concerto in C-minor for harp and orchestra, following it with two dances for harp and strings by Debussy, one labeled Dance Sacree and the other Dance Profane. Technical proficiency and breadth of style the soloist displayed in the concerto movement, even to the degree of brilliancy. The Debussy numbers, of course, are modern in the whole-tone scale sense, exceedingly "harpeque," and the celestial beauties of the first dance proved to be in performance, vaguely elusive yet indescribably fascinating.

Facsimile Reprint

Vienna Musically on the Up-Grade

**Crowded Houses for Celebrated Concert Givers—Philharmonic Orchestra Closes Its Season With a Flourish—
Fine New Russian Conductor—Szigeti Introduces
Bartok Novelty — Nyiregyhazi Returns**

VIENNA.—The names of the concert givers of the last two weeks alone would suffice to indicate that Vienna is back on the musical map, and indeed right in the center of it. Here is a list that will make the mouths of music-lovers water: Wilhelm Furtwängler, Elisabeth Schumann, Maria Ivogün, Dusan Giannini, Michele Fleta, Wilhelm Bachaus, Bronislaw Huberman, Vasa Prihoda—all here within two weeks, and most of them appearing before crowded houses.

GIANNINI, IVOGÜN AND SCHUMANN

Giannini, Ivogün and Schumann,—all within a few days—offered tempting possibilities of comparison. Of the three, Giannini is the most dramatic. When she sings, we feel the stage and settings back of her, even on the concert platform. She scored a well-deserved success. Ivogün comes nearer being a Lieder singer; her charm and piquancy are unwieldy and effective as ever.

Elisabeth Schumann drew an overflowing house. Her style is as pure and sincere as her voice itself. Her popularity in Vienna is such as to stand the test of her little excursion into atonality, effected by the inclusion of songs from Krenek's new cycle, *Travel Diary from the Austrian Alps*.

As Schumann sang these interesting songs, they lost whatever harshness they may hold, and the public applauded them no less enthusiastically than the songs of Schubert, Strauss or Korngold. Karl Alwin was Schumann's able musical companion at the piano, and received his deserved share of the ovations.

PHILHARMONIC CLOSES SEASON

The Philharmonic series of concerts came to a close with a flourish. Clemens Krauss conducted the last of the eight subscription concerts, and ended it with a sweeping performance of Brahms' first symphony. The novelty of the concert was Franz Schmidt's *Variations on a Hussar Song*. Variations are the hobby of this Austrian composer, and a Hungarian Interlude was the hit of his almost forgotten opera, *Notre Dame*. In this new piece Schmidt again indulges freely in Hungarian colors. He turned our venerable Philharmonic into a gipsy orchestra of gigantic proportions, and the result was a sound of overwhelming brilliance.

The traditional extra concert of the Philharmonic, known as the Nicolai Concert, was directed by Wilhelm Furtwängler. Vienna's wayward favorite among conductors returned home to be greeted with almost unprecedented ovations. Beethoven's ninth symphony was on the bill, and Furtwängler, as well as his Philharmonic, covered himself with glory.

A NEW RUSSIAN CONDUCTOR

Ivan Boutnikoff, a Russian conductor from Paris, appeared at the head of the Symphony Orchestra, and created a distinct impression. Rarely has an unknown young conductor been received more enthusiastically by public and press. Deservedly so, for Boutnikoff is a musician who pleases ear and eye alike, and is evidently of the stuff from which great conductors are made. Scriabine's tediously post-Wagnerian *Divine Poem*, a stumbling block for many a conductor through its length and lack of sustained interest, was, most courageously, made the chief number of Boutnikoff's program.

INTERESTING NOVELTIES IN CONTRAST

Two young Viennese composers have had symphonic works premiered here recently.

One is Friedrich Bayer, whose symphony was played in the Konzertverein, by Leopold Reichwein. This is a work of mammoth proportions, a belated sequel to the symphonies of Gustav Mahler and Anton Bruckner, but without the vision of the former, or the naive depth of the latter.

If Bayer be a misguided post-romantic, Hans Jelinek is a hundred per cent modernist. His *Music for Jazz* was one of the novelties at the last Workers' Symphony concert. K. B. Jirak, from Prague, conducted his own Overture to a Shakespeare comedy—healthy, well-formed music of the non-exciting sort.

SZIGETI INTRODUCES BARTOK NOVELTY

The big novelty of the evening was Bartok's *Rhapsody for violin and orchestra*. Joseph Szigeti played it in masterly style, and so impressed was the public by this brilliant, temperamental music that tumultuous applause enforced a repetition of the Allegro movement.

The Rosé Quartet has again brought out new works by Viennese composers: a quartet in B minor by Walter Bricht, and a *Divertimento* by Alexander Spitzmüller-Harmersbach. Bricht's music is of the deeply serious kind, almost too ponderous, and with a slight post-romantic flavor. Spitzmüller's work is modern music, occasionally making a labored attempt at being progressive.

A talented youngster, Alfred Uhl, gave an evening of his compositions for piano, septet, cello and piano, and for a unique trio composed of violin, viola and guitar. Uhl is a disciple of Franz Schmidt, but one of those instances where a conservative teacher produced a most modernistic pupil. The trio, an earlier work, still shows the influence of examples, notably of Strauss. In his later compositions Uhl speaks his own language, and speaks it with assurance and abundant temperament. He has great talent and may be counted upon to "do things."

CHILD PRODIGY RETURNS A GENIUS

One of the most interesting concerts of the whole year was that of Erwin Nyiregyhazi, Hungarian pianist. He created a stir, as a child prodigy, about eighteen years ago. When he played here last, during the war, he was still in his teens. Now, after a long interval, he returned to play a program of impressive size and austerity.

Nyiregyhazi's playing and personality baffle classification as a musician, and above all as a pianist. He has a tremendous technique (what octaves!), a deep, searching musicianship, and a volcanic temperament. But withal he is not a performer in the accepted sense. One feels back of him a message of which music is merely one medium. Thus Busoni might have played in his youth. Nyiregyhazi created a stir here and deeply

impressed his audience, aware that they were witnessing a singular event. He is erratic, but he is a genius. PAUL BECHERT.

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First Orchestral Concert: V. Dukelsky, *Deuxieme Symphonie*; Roman Palester, *Muzyka Symfoniczna*; Anton Webern, *Symphonie für Kleines Orchester*; Constant Lambert, *Music for Orchestra*; Virgilio Mortari, *Rapsodia per Orchestra*; George Gershwin, "An American in Paris."

Second Orchestral Concert (with chorus): Wladimir Vogel, *Zwei Etuden für Orchester*; Fernand Quinet, *Trois Mouvements Symphoniques*; Juan Jose Castro, *Tres Trozos Sinfonicos*; R. Vaughan Williams, *Benedicite*; K. Szymanovsky, *Chansons Polonaises* (for chorus); Albert Roussel, *Psalm 80* for chorus and orchestra.

Chamber Concert: Marcel Delannoy, *Quatuor à corde*; Otto Jokl, *Sonatina for Piano-forte*; Jean Cartan, *Sonatine pour flûte et clarinette*; Eugene Goossens, *2nd Sonata for violin and piano-forte*; Mario Pilati, *Quintetto per piano-forte ed archi*.

Ballet Performance: Paul Hindemith, "Wir bauen eine Stadt"; Erwin Schulhoff, "La Sonnambule."

Concert for unaccompanied chorus and small orchestra: Lew Knipper, *Suite Lyrique*; Roger Sessions, *Sonata for Piano-forte*; Josef Koffler, *trio for violin, viola and violoncello*; Jean Huré, *Ame en peine for chorus*; Ferenc Szabo, *Lied der Wölfe for chorus*; Egon Wallesz, *Drei a capella Chöre*; Jan Mallakiewicz, *Quatre chansons japonaises pour chant et petit orchestra*; Ernesto Halffter, *Sinfonietta*.

Mlle. Della Torre Honored

Anna Kutsukian recently gave a reception and musicale at her New York home, in honor of her daughter, Hilda Mafalda Della Torre, contralto, who has been engaged to appear at the Antwerp Opera next season. Artists on the program included: Kenneth Walton, English composer and pianist; Rona Veldez, English soprano; Suzanne Gallien, mezzo-contralto, of the Opera

Comique; Giovanni Camayani, tenor; and Justin Elie, composer of Incan music. Guests included Mr. and Mrs. Thurston La Jard, Judge William Allen, Mr. and Mrs. Jack Kutsukian, Yolande Kutsukian, Allen Atheras, Elizabeth Delahanty, Sarah Mandell, Salvatore De Stefani, Stefan Zukor, Lina Coen, Florence Foster Jenkins, Sinclair Bayfield and Mrs. James Barr.

Hanson Appears in Washington

Howard Hanson, American composer and director of the Eastman School of Music of the University of Rochester, was recently presented in Washington, D. C., at the season's last Suto Salon. Dr. Hanson discussed Creative Elements in Music, and, using himself as a concrete example of the evolution of a composer, played illustrative excerpts from his own music, the earliest being a piece composed at the age of seven. The Suto Salons are a series of concerts inaugurated by Rose and Otilie Suto. At each event an American composer is presented, often in conjunction with singers or instrumentalists to interpret his works.

Buck Pupils in Demand for Radio

Alma Milstead, a pupil of Dudley Buck for eight years, sang the part of Yum-Yum in the NBC broadcast of *The Mikado*, April 1. Reinald Werrenrath sang the title role in the same performance. Another Buck student appearing over the air with Mr. Werrenrath is Georgia Graves. Still another radio artist trained by Mr. Buck is the popular Ben Alley.

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Tenor—Metropolitan Opera Company



"Tokatyan sang 'Salut Demeure' beautifully,—we may wait years before we see and hear it equalled."
—*San Francisco Examiner.*

"The feature of the evening performance was the fine singing of Armand Tokatyan as Don Jose. He sang the long and wearing role with fire and feeling and in superb voice."
—*Brooklyn Standard Union.*

"Tokatyan dominated the performance, and did the best singing in the opera."
—*New York Evening World.*

"Tokatyan sang magnificently."
—*Los Angeles Evening Express.*

"Tokatyan elicited one of the biggest outbursts of applause."
—*Baltimore Evening Sun.*

"Armand Tokatyan has the personality for the tenor poet and his voice is pure Puccini gold, which he mines with an extravagance of beauty that carries a thrill seldom encountered even in grand opera at high pitch."
—*Chicago Journal of Commerce.*



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Elsa Alsen will come east from the Pacific Coast this summer to sing in Philadelphia at the summer concerts on August 12 and 13. Noted as an exponent of Wagner, she will sing a program of selections by that master.

Paul Althouse, with numerous appearances already to his credit this season in the Quaker City, has been engaged for two summer performances there on August 12 and 13, when he will sing a Wagnerian program.

Frederic Baer has been engaged by the New York University Chorus, Dr. Hollis Dann, conductor, for a performance of Mendelssohn's *Elijah* in the Wanamaker Auditorium, May 16.

Harry C. Banks, Jr., organist, recently gave the last of a series of four recitals in the auditorium of Girard College, Philadelphia, before a capacity audience. Mr. Banks offered music by Liszt, Karl Philipp Emanuel Bach, Handel and Karg-Elert and compositions by himself and H. Alexander Matthews. The Girard College Junior Hundred, Bruce Carey, conductor, sang a Bach chorale, a Welsh folk song and numbers by Somerset and Elgar.

Edyth May Clover gave an afternoon tea on April 12 at her commodious residence-studio, "to meet Knickerbocker Chapter, D. A. R., to which she belongs. Mrs. Wm. C. Story, former president general of the D. A. R., was guest of honor, and gave a talk, paying special honor to Miss Clover for her work in the D. A. R. Participating in the musical program were Anne Stillings, contralto; Miss Clover, pianist, and Howard Franck (related to Cesar Franck), Maurice LeFarge playing accompaniments. Seventy

D. A. R. members attended, beside many society friends of Miss Clover. Her information regarding the Xavier Scharwenka Memorial in Berlin, Germany, will soon be published in the *MUSICAL COURIER*.

George Copeland, pianist, was scheduled to sail for Europe on April 21. Before his departure he appeared in a farewell concert at the home of Cobina Wright. The patrons and patronesses were Mrs. John A. Rogers, Mrs. Robert Laidlay, Mrs. Kenneth Simpson, Mrs. Frederick Payne, Mrs. Busch Greenough, Mrs. Henry Seligman, Mary French, Mrs. Christian R. Holmes, Mrs. Otto H. Kahn, Henry Mills, Mr. and Mrs. S. L. M. Barlow, Mr. and Mrs. Steuart Davis, Mr. and Mrs. Leopold Stokowski, Caroline K. Post, Mrs. Charles G. Kerley and Marian Moffet.

Julia Seargeant Chase Decker, founder-president of the Music-Drama-Dance Club, arrived in New York on April 11, remaining a fortnight. A board meeting, concert and dance, April 16 (Hotel McAlpin), card party, April 18, with the Spring Luncheon scheduled for April 25, at Hotel Carteret, claimed the attention of herself and members. Thirty club presidents are said to have attended the April 16 affair.

Eugenio di Pirani has an interesting article, *The Right Piece for the Right Pupil at the Right Time*, in a leading periodical. Sub-captions are: *Colors You Like*, *Music You Like*, and *Knowledge of Tradition*, closing with this axiom: *Don't select a piece! Let it select you!* Characteristics of Pirani are humor, wide personal experience and many fluent ideas, all of which make his writings interesting.

Nelson Eddy, baritone, has been engaged to sing leading roles with the Philadelphia Grand Opera Company next season.

John Finnegan, tenor, began his twenty-seventh year as soloist of St. Patrick's

Cathedral, New York, May 1, "and his voice is better than ever," so his friends say.

Herbert Gould, bass-baritone, sang on April 12 before the Woman's Club, Oak Park, Ill.; April 13, before the Apollo Musical Club, Chicago; and on April 20 he took the role of Zuniga in *Carmen* in Milwaukee, Wis.

Alton Jones' pupil, Frederick Berry, a young American pianist, will give a recital at the Unity House, Montclair, N. J., under the auspices of the Unity Institute on Thursday evening, April 30.

Ralph Leopold was the featured artist over WABC on April 4, being heard in Arensky's *By the Sea*, Mazurka in D major by Chopin, *Malaguena* by Lecuona, his own transcription of *Song of the Rhinemaidens* from *Die Gotterdammerung* by Wagner, also his transcription of *Sunrise and Siegfried's parting* from *Brunnhilde* from *Die Gotterdammerung* and the first movement of Beethoven's sonata, No. 5 in F major for piano and violin, played with Alfred Wertheim, violinist.

James Massell has recovered from his long illness and resumed vocal instruction. He is also at work on a new book on singing, which will appear in the autumn; in it he will quote the aphorisms and advice of celebrated singers and teachers of both the past and present.

Laurie Merrill, following her joint recital with Marcel Grandjany, Roerich Hall, April 9, was praised in the *New York Sun*, in part as follows: "The audience found evidently much pleasure in all it heard. Miss Merrill has an attractive stage presence, and as a reader an admirable command of English diction. Interest and charm of content noted in hearing Miss Merrill's poems was enhanced by their musical accompaniments." Some of her poems have been accepted for publication by the *New York Times*, *Contemporary Vision*, *Unity* (John Haynes Holmes), and the *Williamsport Sun*. In March The Drama Comedy Club heard her in her poems in costumes. She has been elected a member of the Poetry Society of London.

Hans Merx, baritone, was soloist on March 25 at the Brahms Club concert, Harrisburg, Pa., when, to the accompaniment of Violette Cassel, he sang a dozen of the most famous of Brahms songs. Ranging from the pathetic through serious and playful periods, his singing was most descriptive and characteristic; German *Lieder* and their interpretation find in Mr. Marx a recognized authority.

Jacques Pillois was engaged by the Boston Music Supervisors' Club, Walter Butterfield, president, to give a talk in English on French music, April 18. He gave a talk, March 23, at the Alliance Francaise, New York, Madeleine Grey, mezzo-soprano, sharing an extraordinary success with him; the program was composed of classic and modern songs, some of them dedicated to Mlle. Grey.

Annette Royak, who has sung the past season as a member of the German Grand Opera Company, gave a farewell recital, April 15, in a private home, New York. Friends and admirers in goodly numbers heard her program, which ranged from Mozart and Schubert through Debussy and modern Russians. Hers is a voice of expressive quality, allied with excellent style and personality. Hans Blechschmidt was the competent accompanist.

Carlos Salzedo, who has harmonized the Music of the Troubadours, which will be given with stage action in the program of Organ and Chamber Music which the Neighborhood Playhouse will present at the Kaufman Auditorium, April 26 and 27, has kept them in exactly the harmonic style of their epoch, taking into consideration particularly the instruments for which they are arranged: the viola d'amore, the viola da gamba, voice and harp.

Lazar S. Samoiloff, making Los Angeles his headquarters, spent a fortnight in New York, one result of which was the booking of his artist-pupil, Jacqueline Rosial, as soloist at a Hadley Orchestra concert. A convivial party in his honor was attended by many well known musical personages, including Julia Claussen, Mme. Guy, Zepha Samoiloff, Zenatello, Messrs. Evans, Salter, Majewski and Riesberg. During his stay in New York various former pupils, all among the leading artists of the day, took frequent lessons from Mr. Samoiloff.

Henry F. Seibert will be organist for the April 26-27 programs of organ and cham-

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ber music presented at the Kaufman Auditorium, New York. This will be a repetition of the similar programs planned by Irene Lewisohn for the forthcoming Festival of Chamber Music in Washington, D. C.

Willard Sektberg won many plaudits following his conducting of the March 24 concert of the Plainfield Choral Club. Said the *Courier-News* in part: "He has trained his choir to sing with good balance, stirring volume, effective pianissimo and excellent tone quality; there is never any strident quality. Climaxes were exceedingly well taken, showing understanding between conductor and singers. His own choral number, *Loneliness*, proved so appealing that the audience insisted on its repetition."

William Simmons, baritone, will be heard in recital at New Rochelle, N. Y., April 28.

Janet Spencer and Marion Kerby, pupil and teacher, share honors in the latter's frequent appearances in recitals, oratorio, etc., for this instructor presents an ideal voice and interpretation to her pupils. Miss Kerby left America on April 10 to give a concert in Berlin, to be followed by others in Amsterdam, The Hague and London.

Percy Rector Stephens recently presented his artist-pupil, Kempton Searle, bass-baritone, in recital at Stephens studios, New York. Mr. Searle sang Schubert, Wolf and Mozart songs, several French numbers and music by Bax, Warlock and others. Helen Ernsberger was at the piano.

Nevada van der Veer will sing the contralto solos at the Philadelphia summer concerts, July 20-21, in Beethoven's Ninth Symphony. Recent appearances of the popular contralto have brought her the usual popular acclaim.

Nana B. Lewis Presents Violet String Ensemble

Recently, at the Grace Congregational Church, and also at the Mt. Calvary M. E. Church, New York, the Nana B. Lewis Management presented the Violet String Ensemble before large audiences who seemed to enjoy every moment of the concerts. The string ensemble is comprised of Henry Letang, first violin; Harcourt McClean, second violin; Vernon McClean, third violin; Sylvia Banister, fourth violin, and Eril Letang, pianist. Louetta Chatman, coloratura soprano, was the guest artist. On both occasions, a well selected program was presented in which fine ensemble, musicianship and excellent interpretations were outstanding features. Louetta Chatman contributed several songs, displaying a voice of good quality and wide range. Her diction and interpretation were excellent. Alfred Violet is the instructor of all of the ensemble.

Class Piano Instruction Takes Hold

Ella Mason, class piano instruction propagandist for the National Bureau for the Advancement of Music, has been making a tour and has found much interest in this new field of musical development. Private teachers are evincing their confidence in the plan as a means of arousing musical interest in young people. Miss Mason spoke before the Schubert Club of Providence, R. I., The Pianoforte Teachers' Society of Boston, the Southern Section of the Music Supervisors' Conference at Memphis, Tenn., the Eastern Section of the Music Supervisors' Conference at Syracuse, and the Baltimore Music Club. During her trip she found that the idea of class instruction was taking hold everywhere and that there is a feeling that greater incomes for private teachers will result.

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(N. Y. Times—April 8, 1931)

WEDNESDAY, APRIL 8, 1931.

NEW YORK TIMES, V

MUSIC

Iturbi Says Adieu for Season.

José Iturbi, the Spanish pianist, gave his season's farewell recital last night in Carnegie Hall. The choice of program and his fiery presentation provided the audience, which filled the stage, all seats in the auditorium and the standing room in the rear, with something to remember him by.

Mr. Iturbi was in the mood. He played his compatriot De Falla's "Ritual Dance of Fire to Exorcise the Spirits of Evil" and "The Love Magician" and Debussy's "Fire-Works" in a manner that justified past descriptions of his brilliance, his bravura, his abandon and his verve. In these items and Chopin's A flat Polonaise he disclosed a force remarkable for one of his comparatively slight frame. At such moments some of the strings in the piano could be heard to hum vibrantly from a seat in the middle of the hall.

In this music, which eminently suited his special gifts, Mr. Iturbi gave once more of his accustomed exhibitions of technical scintillation. There were also a wit, sparkle, delicacy and grace which aroused the auditors again and again. Yet throughout this music, much of it impressionistic, and as such always in danger of nebulous emotionalism and form, he maintained an extraordinary clarity of outline and revealed a mental grasp of the phrases that equaled his purely technical brilliance.

The Spanish virtuoso's ability to hold the absolute attention of his hearers was nowhere better illustrated than at the close of Ravel's "Pavane pour une infante défunte," when he gently revealed his wish that there be no applause, by holding the last chord with the pedal and allowing his hands to remain suspended over the keyboard.

When the scheduled program had been played through, dozens of admirers flocked as near to the stage as they could and prevailed upon him to add four items. Now and then shouts from some of them requested Liszt's "Campanella."

The pianist, during the additions, chatted with a little boy who sat at his elbow on the stage and seemed to share in the delight created by the informal atmosphere. After the fourth addition, he bowed and put his hand upon his heart with characteristically Castilian courtesy. It was an appropriate parting. B. G.

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ITURBI

"Boxes and orchestra seats were all occupied; nearly three hundred extra chairs accommodated eager late ticket buyers and standees crowded the space back of the parterre rail. The size and enthusiasm of the audience was a gracious tribute to a talented musician. Iturbi has blazed a triumphant trail ever since his American debut, last season. His keyboard skill has been a significant illustration of a vast technical equipment and deep musical gifts."

—Greta Bennett, N. Y. American

"The subtle gradations of his tonal palette, his tender and deeply felt approach to the songlike theme of the Beethoven andante and his fathoming of the composer's ideas in the ensuing variations made for memorable piano playing. In the Brahms variations, too, he displayed poetic insight, a captivating delicacy and breadth of accent. Technically, of course, the performance was brilliant. The player was in his element in the Chopin etudes, which were scintillatingly conveyed. Nothing was more delightful than his readings of the old-fashioned Mendelssohn pieces, which were set forth with patrician taste, fleet fingers and rhythmic verve."

—Jerome Bohm, N. Y. Herald Tribune

Baldwin Piano

(Duo Art Records)

WEDNESDAY, APRIL 8, 1931

YORK EVENING JOURNAL

Iturbi Closes Busy Season with Final Carnegie Recital

By IRVING WEIL.

The ability of the pianist, Jose Iturbi, to crowd Carnegie Hall to the doors at one of his recitals, seems pretty well to confound the notion that New York audiences run after only the sensational. This Spaniard, who played here for the third time last night, and once more packed both the auditorium and the stage, possesses the brilliance of an astonishing virtuoso, and dazzling his hearers is no part of his art.

Indeed, it takes a listener who has the powers both of concentration and discrimination to appreciate Mr. Iturbi, for his playing runs a remarkable gamut of refinement in the interpretation of music, searches out ordinarily hidden beauties and aspects of significance. That he attracts audiences of the size he does is therefore something of a tribute to the audiences as well as to himself.

A BRILLIANT SUCCESS.

His success in America this season has been rather of the Padrewski order—although his playing is worlds removed in character from that of the unmatched Pole. There is no necessity to compare the two and such comparison would, artistically, have no meaning. Mr. Iturbi is quite himself and provides something that one is unable to find in any other pianist; and being what it is, its appreciation here is a gratifying index of the condition of taste in these States.

Mr. Iturbi brought his American season to a close last night, with the exception of a few more concerts before he goes to Cuba and then returns to Europe. He will have played more than 80 times before he leaves and a considerable percentage of these recitals have been given in college towns from coast to coast. The younger generation has accepted him unconditionally, whereby hangs a moral of some sort.

Probably this lies within the impression he creates of being a truly post-war pianist. It is not his technic that makes him so peculiarly contemporary, although it is of a superlative sort; but, technic, after all, is technic, and very largely belongs almost as much to one age as another. The thing is rather to be found in his viewpoint toward music, which seems to be that of romantic restraint, penetrating plan, exposition without exaggeration—in a prosaic phrase, that of keen good sense.

PLAYS BEETHOVEN SONATA.

It is the phrase, however, and not what it describes that is in any way prosaic. Among many things, interesting in themselves or from the glint of light that Mr. Iturbi threw upon them last night, he presented Beethoven's E-major sonata, the opus 109. It is one of the last five sonatas, in which Beethoven moulded forms freely to express his thought and feeling. And Mr. Iturbi's modernism, if one may call it that, found the very heart of the sonata's elusive beauty.

Some of the other striking moments of the evening were the pianist's performance of Maurice Ravel's delicately felt and subtly expressed "Pavane for a Child That Has Died"; of Debussy's "Fireworks," which he brilliantly contrived to make so much more than a show piece, and Manuel De Falla's "Ritual Dance of Fire."

Michigan State Institute of Music Notes

Arthur Farwell, head of theoretical subjects in the music department of Michigan State College, East Lansing, Mich., attended the New York performance of his orchestral suite, *The Gods of the Mountain*, by the Manhattan Symphony Orchestra, Henry Hadley conducting, on March 15. This work is based on the play of the same name by Lord Dunsany, and was developed by Mr. Farwell from music written for the original New York production of the play in 1916. The present suite was first performed in December, 1929, by the Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor, and in January, 1930, by the same orchestra in St. Paul, and achieved an outstanding success in both cities. The work is said to reflect accurately the strange and exotic atmosphere of the play. The orchestral score was completed by Mr. Farwell in East Lansing early in 1929.

Leonard Falcone, director of the Michigan State College Military Band and a member of the music faculty of the college, was guest soloist with the University of Illinois combined bands at their Forty-first annual concert.

The Michigan State College Girls Glee Club, under the direction of Zinoviy Kogan, and the Men's Glee Club, directed by Fred Killen, were heard recently over Station WKAR. The music department of the college presents a radio hour each week at which artist students are presented. Those who have broadcast recently are Doris Posthumus, pianist; Beatrice Brody, soprano; James Palmer, baritone; Robert Graham, tenor; and Stanley DePree, baritone. A radio ensemble, Izler Solomon, violin; Harper Stephens, viola; Sidney Rubinstein, cello, and Archie Black, piano, plays every afternoon over this station.

Two students of the Michigan State Institute of Music and Allied Arts have been engaged as soloists by the First Presbyterian Church of Lansing. Margaret Crummer, a pupil of Norman Johnston, will be soprano soloist. Carlos Fessler, pupil of Louis Graveure, was engaged to sing the baritone role in the *Crucifixion* (Stainer) on Easter Sunday.

Miami Symphony Season Ends

MIAMI, FLA.—The University of Miami Symphony Orchestra's season came to a close on April 6, when the last of its eight subscription concerts was given at Miami Senior High School Auditorium. Arnold

Volpe, the director, and his orchestra were praised by a demonstrative audience, the majority of whom had attended every program and knew they had been treated to a season of highest grade music given by an orchestra which is establishing an enviable reputation. Beauty of tone and nuance were evidenced forcefully in the performance of Julian de Gray, head of the piano department of the university, playing the Grieg A minor Concerto.

The first number of the orchestra program, *Scheherazade*, by Rimsky-Korsakoff, was given with verve and dramatic feeling, the orchestra being at an animated height of power.

The Tannhauser overture (Wagner) made a climax of thrilling beauty to the final program of a very successful season.

During the intermission, Mrs. H. E. Talbott, president of the Westminster Choir of New York and Dayton, Ohio, was introduced by Bertha Foster, head of the university music department and managing director of the orchestra. Mrs. Talbott was enthusiastically applauded as she spoke of the excellent work being done by the orchestra under Mr. Volpe's direction. She voiced the thought that everyone in Greater Miami should contribute in some measure to the maintenance of the orchestra, which is organized on a subscription basis. S.

The Musical Quarterly—April Issue

The April issue of the *Musical Quarterly* is chiefly notable for the return of Carl Engel's always entertaining and informative Views and Reviews. It was a greatly missed department and its resumption is welcomed.

Dr. Engel says the chief purpose of the department was, or is, the furnishing of a more or less pleasant superfluity. Which is very modest, but far from the truth. The truth is that Dr. Engel is a born writer, and a born musicologist with a flair for the truth. In his Views and Reviews he makes dull things sparkle, edits stodgy and stilted books in an entertaining manner, and gives the reader—wary, perhaps, of cold facts stated in a cold manner—a taste of deep knowledge cast in humorous mould. On this occasion he writes of two things. The first of these is the fact that the *Quarterly*, though widely read, and with increasing circulation, is not as widely read as it ought to be. That is not just the way Dr. Engel says it. He is far more tasteful and tactful. But his remarks may be thus translated with fair truthfulness—and this reviewer heartily agrees. However widely read the *Quarterly*

is, it should, nonetheless, be more widely read. It is a mark of distinction among musicians to be a reader of it. And are we to think that musicians as a class are too little interested in music to care to read about music?

The second matter dealt with by Dr. Engel is the most famous triangle of modern times—namely, Wagner, Cosima, von Bülow. If any reader of this review wants an hour of delightful entertainment and instruction, let him get this April *Quarterly*. And it is spicy, too. You should not miss it.

Carreras Pupils in Recital

Five pupils from the class of Maria Carreras were presented in recital at the Baldwin Piano studios on April 10. Those participating were Aurora Mauro-Cottone, Irma Aivano, Catherine White, Rina Gigli and Glauco d'Attili.

Miss Mauro-Cottone opened with a virile and classic performance of Bach's Italian concerto. She closed the program with Chopin's Ballade in F minor and Etude in A minor, op. 25. The young lady has firm, sure touch and good technic as characterized by evenness and clarity. Her right hand is especially agile but she is careful never to let it overbalance her ensemble. She is a personable young lady with a certain likeable poise.

Miss Aivano gave a very good performance of Beethoven's *Appassionata*. The first movement was especially well done. Her touch is firm, her rhythm marked, and interpretatively speaking, she had much to offer. Perhaps she has leanings toward the more brilliant type of work, which accounts for the reason that the more exuberant portions of the work were the best done.

Miss White played Chopin's Etude No. 2 in A flat major and Brahms' Rhapsodie in G minor. The first was the best performed; here Miss White's style was reposeful and her technic good. In the Brahms number she seemed a little nervous, which no doubt was responsible for a slightly jerky interpretation. However, she has a good sense of musical line and a firm touch.

Miss Gigli gave Chopin's Nocturne in D flat major, Scriabin's Etude in C sharp minor, and Brahms' Ballade in G minor. The writer especially enjoyed Miss Gigli's playing. Hers is the more poetic and sensitive type of artistry. She has a beautiful, mellow touch, a correctness of technic which is most satisfying, and a very individual style. She plays with ease and a certain obvious love of music. She is altogether charming and unassuming.

Little Master d'Attili did a beautiful piece of work in the first movement of Mozart's concerto, with Madame Carreras at the second piano. Here is a talent which bears watching. This child has much to give; he has a remarkable fleetness and power, his little fingers seem able to overcome the most exacting difficulties, and also outstanding are his sure stroke and beat.

It was interesting to note that all the players demonstrated authority and a certain force and vitality which give individuality and great character to their interpretations. No doubt this is a reflection of Madame Carreras' personality, which is vital and very positive. Many attentive listeners were present.

Miami Conservatory Opens Branch

MIAMI, FLA.—The University of Miami Conservatory, Bertha Foster, director, has opened a new branch studio in Miami on Fourteenth and Second Avenues, N.E. Pupils are taken as young as five years of age, for private and class lessons. Violin, piano, voice, cello, organ, and all band instruments are taught, and harmony, musicianship, history of music, beginning composition, analysis of music, and beginning harmony are subjects for even the youngest pupils.

There are a Junior Symphony Orchestra and chamber music classes where trio, quartet, piano and violin ensemble are taught. There are glee clubs for both boys and girls, choir, trio, opera, also the Aeolian Chorus for singers who are advanced. Faculty and student recitals are often given. W.

Russia Prints Cowell Music

Henry Cowell writes: "Under separate cover I am sending you for review my two piano works which have just now for the first time arrived in this country. They are the only American works ever issued by the State Edition in Russia."

The works have arrived. The title pages are covered with Russian, German and English, the printing being done, apparently, by the Universal Edition. Explanations of



J. C. VAN HULSTEYN, violinist, and faculty member of the Peabody Conservatory of Music, Baltimore. He is also the authorized representative in America of the Ecole Normale de Musique de Paris, and will teach violin there this summer.

the meaning of Cowell's signs are given in these three languages. They deal chiefly with the "chord clusters" of which the music is full (as is usual with the music of Cowell). The titles are: *Lilt of the Reel* (Irish Dance), and *Tiger*, an allegro feroce. The chord clusters certainly do make the tiger roar.

Toledo Choral Society Presents New Work by William Lester

TOLEDO, OHIO.—The Civic Auditorium was practically filled on March 13, when William Lester's cantata, *The Bird Woman*, was presented by the Toledo Choral Society, of which Mary Willing Megley is the conductor; the Cleveland Orchestra, and a group of soloists.

William Lester has written in his *Bird Woman* a work which, though dedicated to the Toledo Choral Society and to its conductor, will no doubt be presented often by other choral societies. It is, like all the music from the pen of this gifted Chicago composer, melodious and original. It was received with marked approbation by the huge audience and was well sung by the chorus and soloists, and beautifully played by the orchestra.

The story is a good one—based on the historical figure of Sacajawea, the Indian woman who led the Lewis and Clark expedition to the Northwest. Especially well sung was *The Call of the New World* by the Toledo Choral Society. Of the soloists, Margaret Lester, in the title role, made a hit all her own. The other soloists were Norma Schelling Emmert, contralto, and Frederic Jencks, baritone.

Mary Willing Megley, who has achieved renown as a choral conductor, was, in a large measure, responsible for the success of the festival, as well as for the memorable presentation of Lester's cantata. The Cleveland Symphony Orchestra gave able support to the singers, and later in the evening, under the direction of Nicolai Sokoloff, thrilled the audience with Rachmaninoff's E minor Symphony. T.

Austral and Amadio Thrill 3500 Milwaukee Civic Music Association Members

This headline appeared at the top of the review written by Harriet Pettibone Clinton, critic on the Milwaukee Leader, after the appearance of Florence Austral and John Amadio on March 9 at the Auditorium in Milwaukee, Wis.

Though the transportation was poor on that day, no one stayed away, as snowdrifts apparently make no difference to members of the Civic Music Association, and no one apparently seemed in a hurry to go home, since both artists were asked for many extra numbers. According to the Milwaukee Leader, Mme. Austral's voice is like a tapestry whose tensile strength is as great as its beauty, and she sang "with a ringing fire without ever seeming to come anywhere near the limit of her resources. Of Amadio the same critic stated that he produced so much of the evening's joy in compositions requiring the greatest virtuosity that he lulled the listeners into dreams of summer nights.

A Daughter to Mr. and Mrs. Bonnet

An announcement comes from Paris of the birth of a daughter to Mr. and Mrs. Joseph Bonnet. The name of the little newcomer is Françoise Romaine.

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Ohio State F. of M. C. Holds Junior Day Contests

The Junior Day Contests of the Ohio State Federation of Music Clubs Convention were held on April 8 in the roof garden of Hotel Gibson, Cincinnati, Ohio.

Two piano students of Founes Luley, of Warren, Ohio, received honors in the piano



MARGARET GOSCHKE

department; Margaret Goschke, of Warren, O., was awarded first place in Class B, and Vivien Harvey, Warren O., tied for the first place in Class D and on second playing with Margaret Marshall, Cincinnati, O., a pupil of Hans Rischard of the Cincinnati College of Music, was awarded second place.

Miss Luley was the only piano teacher outside of Cincinnati, O., whose pupils received honors at this year's convention in the piano department, for Junior Day Contests. At the session held last year, in the Ohio Hotel, Youngstown, O., of the Ohio State Federation of Music Clubs, Miss Luley's pupils won three classes out of five.

The juniors who won first place at this year's convention, besides receiving the state prize, also received a beautiful gold pin. The members were as follows: Class A—Bernice Rabkin, Cincinnati, O.; Class B—Margaret Goschke, Warren, O.; Class C—tied, Martha Petzhold, Susette Siegel, both of Cincinnati, O.; Class D—Margaret Marshall, Cincinnati, O.; Class E—Jane Snow, Cincinnati, O.

American Institute of Applied Music Recital

Seven pupils of Kate S. Chittenden gave a piano recital on April 10, at the headquarters of the American Institute of Applied Music, New York. They were, in the order of appearance, Hida Davis, Mary Louise Danforth, Elizabeth Macdonald, Marion Wilkerson, Elizabeth Guion, Florence Hubbard and Margaret Spatz, who played works ranging from Bach through the classic and modern romantic periods. Some of these pianists have achieved considerable reputation and are known as leaders in their field as instructors of piano. The established reputation of the Institute and of Miss Chittenden is such that high class results were obtained in every instance.

St. Matthew Passion Sung at St. Bartholomew's

One of the New York season's most outstanding performances of the Bach St. Matthew Passion was given at St. Bartholomew's Church during Holy Week. The choir of St. Bartholomew's was assisted by the choir of the Cathedral of St. John the Divine and the sopranos of the St. Thomas

Choir. The soloists were: Ruth Shaffner, soprano, Pearl Jones, contralto; Arthur Kraft, tenor; and Frank Cuthbert and Donald Pirnie, basses. David McK. Williams was organist and director.

An unusual feature of the presentation was that Mr. Cuthbert, who sang the part of Jesus, was stationed in the dome of the church, which gave a most impressive effect. Miss Shaffner was in excellent voice. She sang with rich and resonant tone, combined with fine diction and unflinching control. The contralto solos were also praiseworthy, as was the part of Judas as sung by Mr. Pirnie. Mr. Kraft as The Narrator sang with his usual understanding and artistry the difficult music assigned him. So full was the church that, with pews and chairs filled, hundreds stood throughout the performance.

Norden Directs All-Brahms Program

The Brahms Chorus, under the direction of N. Lindsay Norden, gave the second concert of its fifth season, in the Church of the Holy Communion, Philadelphia, April 14. Assisting the chorus were Lillie Holmstrand Fraser, contralto, and members of the Philadelphia Orchestra.

The program was made up entirely of Brahms compositions. The opening number was the Academic Overture for orchestra, very finely read and played. Three choral numbers followed. In Schicksalslied (Song of Destiny), the chorus sang with great beauty of tone and excellent shadings. The orchestral postlude was gloriously done, also. Rhapsody for alto voice, male chorus, and orchestra was next, and in this Mrs. Fraser dominated the chorus throughout, with a lovely tone quality, and clear enunciation. The first performance anywhere, was given to the arrangement of the Four Serious Songs made by Mr. Norden for this event. Originally written for bass voice and piano, they were splendidly arranged for chorus and orchestra by Mr. Norden. After the intermission the chorus was re-arranged for the performance of the Triumphlied (Song of Triumph), which is for double chorus and orchestra. This is believed to have been its first performance in Philadelphia. It was magnificently given under the masterly baton of Mr. Norden, to whom should go a vote of thanks for giving so excellent and artistic a program.

Eugenie B. Abbott Pupils Give Program

Eugenie B. Abbott recently presented two of her pupils, Elspeth Macfarlane, soprano, and Gregory M. Abbott, baritone and son of Mrs. Abbott, in a program of considerable merit. Mr. Abbott is the possessor of a baritone voice of fine quality and wide range. Included in his part of the program were songs by Caccini, Dr. Arne, Lehmann, Schubert, Reichardt, Old French, Scott, Speaks and Rabsbach. His excellent diction and artistic interpretations were also in evidence. Elspeth Macfarlane's contributions included selections by Handel, Bach, Debussy, Massenet, Chopin, Verdi, Cox, Fairchild, Edwards, Will C. Macfarlane and Braine, in all of which she displayed a brilliant soprano voice used with unusual intelligence. Both artists were well received by their listeners and May Abbott and Maryann Brown Shelley were the accompanists.

This accomplished teacher recently spoke over radio station WABC, the subject being Singing and Speaking Voices.

Spier Conducts National Oratorio Society

Harry Spier directed the National Oratorio Society broadcast, Sunday, April 19, in the absence of Reinald Werrenrath, the regular conductor of this chorus. The presentations were Schubert's Mass in F and the Coffee Cantata of Bach. Soloists were: Lois Bennett, soprano; Georgia Graves and Selma Johansen, contraltos; Harold Branch, Robert Harper and Steele Jamieson, tenors; and Earl Waldo and Ed Wolter, basses. The chorus was in its usual fine fettle, and the soloists equally impressive. Mr. Spier conducted with authority and skill. Next Sunday (April 26) the offering will be Mendelssohn's Elijah. It is understood that Mr. Werrenrath will conduct this work and will also sing the title role. Mr. Spier will direct while Mr. Werrenrath acts as a soloist. These broadcasts are sent out every Sunday from Station WEA. The hour is from 1 to 2 p.m.

Frieda Hempel Guest of Honor

Frieda Hempel will be the only artist guest of honor at the Woman's Press Club Annual Music Day at the Pennsylvania Hotel today, April 25. The musical program will also include an instrumental orchestra of the students of the Senior School and the Euterpe Chorus from the Abraham Lincoln High School. Francis Maher, boy soprano, of the Paulist Choristers, will be the soloist.

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"She has gifts that are at present uncommonly sane and well proportioned."—*New York Times*.

"Not since Horowitz have we heard a pianist of such intrinsic distinction."—*Baltimore News*.

"One must be grateful in these materialistic years for the superlative talent of a Horowitz, an Iturbi, and for Muriel Kerr."—*Harrisburg Telegraph*.

"She shows an unusual talent and the instinct of a true musician."—*Detroit Free Press*.

"One of the outstanding events of the Festival."—*Worcester Daily Telegram*.

"Young, gifted, personable, mentally aware, she holds her audience in spell."—*Charleston, S. C., News and Courier*.

"She plays with distinction, assurance and skill."—*Columbus, Ga., Enquirer-Sun*.

Engagements 1930-31

Philadelphia Orchestra Robin Hood Dell	Aug. 27
Worcester Festival with Orchestra	Oct. 3
New York, Recital, Town Hall	Nov. 3
Lenoir, N. C.	Nov. 7
Detroit	Nov. 10
Orange, N. J.	Nov. 12
Wilmington, Del.	Nov. 19
Convent, N. J.	Nov. 24
Gloversville, N. Y.	Dec. 4
Sharon, Pa.	Dec. 11
St. Louis	Jan. 4
Kansas City	Jan. 9
Eureka, Ill.	Jan. 10
Waterbury, Conn., with Stradivarius Quartette	Jan. 13
Allentown, Pa.	Jan. 15
Wilmington, N. C.	Jan. 22
Birmingham, Pa.	Jan. 24
Erie, Pa.	Jan. 27
Uniontown, Pa.	Jan. 29
Germantown, Pa.	Jan. 30
Bethlehem, Pa., with New York String Quartette	Feb. 10
Amsterdam, N. Y.	Feb. 24
Harrisburg, Pa.	Mar. 17
Chattanooga, Tenn.	Mar. 19
Columbus, Ga.	Mar. 23
Charleston, S. C.	Mar. 25
Boston	Apr. 8
Radio WABC, Columbia Concerts Hour	Apr. 29
Galveston, Tex.	May 4

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BEFORE THE NEW YORK PUBLIC

APRIL 13

Beethoven Association

The seventh and final concert of the Beethoven Association took place in Town Hall before the usual large and distinguished audience. The program consisted of compositions by Brahms, Beethoven and Bach.

Brahms' quintet in G, opus 111, enlisted the artistic efforts of Paul Kochanski and Edouard Dethier, violinists; Hugo Kortschak and Albert Stoessel, violists, and Felix Salmund, cellist. These well known artists gave a splendid account of the work. Mr. Salmund and Harry Kaufman next played a Beethoven sonata for cello and piano and the evening ended with Bach's Concerto in D for flute, violin and piano, in which Mr. Kochanski, George Barrere, flute and James Friskin joined. The orchestral accompaniment was provided by the string orchestra of the Juilliard school, conducted by Mr. Stoessel.

Pinocchio

The American Ballet Guild presented last week a pantomime in two acts entitled Pinocchio, founded on a children's story by Caliodi, with a scenario by Dorothy Coit, music by Mabel Wood Hill, dialogue and ballet libretto by Leigh Henry, settings and costumes by Willy Pogany. The orchestra was conducted by Mr. Henry. The cast was extended, Gluck-Sandor and Alma Baily taking the leading parts in the drama, an amusing play for children very poetically arranged and staged.

As prelude to this there were a number of divertissements, one of the most striking being Gluck-Sandor's Mask and two Heads with percussion music and Mass for the Dead. There was also a Cymric Legend with music by Mr. Henry, danced by La Sylphe, who was excellent, as was the music.

Taken as a whole, the Ballet Guild presented an exceedingly interesting entertainment, well arranged and executed in every detail. Of especial attraction was the music that Mrs. Hill composed for Pinocchio. It evidently pleased the public, being perfectly suited to the fairy story, tuneful, expressive and dramatically descriptive.

APRIL 14

Isidor Belarsky

Isidor Belarsky, a Russian basso heard here before with excellent results, reappeared in an interesting song recital at Carnegie Hall on April 14. He opened the program with a group by Giordani, Verdi and Thomas, following with Russian songs, Wotan's Abschied from Die Walküre, some Schubert and Strauss, and ending with five songs by modern Russian composers.

Mr. Belarsky has an excellent voice, rich, resonant and well used. His style is admirable and his interpretations are polished and communicative of expressiveness. Mr. Belarsky is without question a singer of merit and intelligence. The large audience received him with enthusiasm and demanded extra numbers. Emanuel Bay was at the piano.

Viola Harman and Elsa Moegle

Viola Blanche Harman, lyric-coloratura soprano, and Elsa Moegle, harpist, pupil of Marie Miller, shared a recital at Chalif Hall on April 14. Standing room only at 8:15 o'clock showed the size of the audience, reflected also in the attention and enthusiasm. Miss Harman has a light, flexible and high soprano voice, under excellent control, exhibiting this in the Puritani (Bellini), and

Queen of the Night (Mozart) arias. Her singing of a group of folksongs, (Italian, Spanish, French and German), with humor and appropriate action, was greatly enjoyed. Miss Moegle is a very talented young harpist. She played a Bach Solfeggietto very well indeed, continuing with pieces by Tournier, in which her technic was excellent. The Haydn Theme and Variations were tastefully performed, Debussy's La Fille aux Cheveux de Lin forming excellent modernistic contrast. Brahms, Hasselmanns and Salzedo pieces, including Whirlwind, brought the fair young performer rousing applause, and both artists received many flowers. John Daley played the piano sympathetically for the singer.

APRIL 15

Banks Glee Club

Bruno Huhn and his Banks Glee Club were greeted by a capacity audience when they gave their annual spring concert at Carnegie Hall on Wednesday evening. This is the fifty-second season of the club, membership to which is open to banking men; it is an organization sponsored by many of the most prominent bankers of the city. Mr. Huhn has been the director for a number of years, and gives to these men not only valuable musical instruction but also an opportunity for good fellowship in the organization.

The program presented at this concert was varied and interesting and much to the liking of the audience, judging by the enthusiasm displayed. The opening numbers were an English song and a Flemish folk song, after which came Rossini's The Carnevale and Kramer's The Last Hour, in which Frank Erwin sang the solo part. Percy Fletcher's A Song of Victory was sung with patriotic fervor and with a fine regard for the contrasting moods depicted. In Alfred Dregert's How Lovely! How Fair, the club had the assistance of Ethel Luening, who sang the soprano solo part.

There was precision of attack and vigor to the singing of the Sailors' Chorus from The Flying Dutchman. Dudley Buck's On the Sea was sung with equal gusto, but with an understanding of the more tender passages. The club's part of the program was concluded with numbers by Shaw and Abt. William J. Falk provided the piano accompaniments and Everett Tutchings played the organ in the several numbers in which that instrument was necessary.

During the program Mr. Huhn presented two excellent soloists—Ethel Luening, soprano, and Lillian Rehberg, cellist. Miss Luening sang the Queen of the Night aria from The Magic Flute with such fluency and technical skill that she was encored. Her response was another Mozart number, the ever popular Alleluia. Miss Luening programmed Voce di Primavera by Joh. Strauss for her second offering, and again was encored, this time singing in English and enunciating so clearly that every word was understood. Miss Rehberg, the cellist, won the enthusiastic approval of the audience in several solos. Among the composers represented were Lalo, Nachez and Cyril Scott. Mr. Falk was accompanist for Miss Rehberg and Stephanie Schehatowitch for Miss Luening.

APRIL 16

The Philharmonic-Symphony

The last of the Thursday evening subscription concerts presented several novelties. Mr. Toscanini outdid himself in bid-

ding his audience farewell until next season. The program listed: Sinfonia in D major for double orchestra, by Johann Christian Bach; Symphony in G minor, Mozart; Introduction to the Agamemnon of Aeschylus by Pizzetti, (first time anywhere); Te Deum for double chorus and orchestra by Verdi; and J. S. Bach's Passacaglia and Fugue in C minor as orchestrated by Respighi.

The Pizzetti and Verdi works incorporated singing by the Schola Cantorum, of which Hugh Ross is the able leader. Since the first mentioned work was new it naturally aroused the most interest. Pizzetti has done a very difficult thing in this work in that he has placed on the orchestra the burden of bringing out the essential elements in the drama. It depicts Agamemnon triumphant and doomed, and the cloud of sorrow that surrounds him. On the other hand, the composer entrusts to the chorus the mission of conveying the atmosphere which pervades the drama through the continued vocal lamentations. The idea of the whole work is magnificent and Mr. Pizzetti has written music of gigantic proportions. It is not at all times the pleasantest of sounds, but it is telling and absolutely convincing. The part sung by the chorus is immensely difficult and the Schola did it superbly. The same can be said for the choristers in the Verdi work, to which the conductor gave one of the most telling interpretations the oft termed "worthless work" has ever received.

It was a pleasure to hear for the first time the charming sinfonia of Johann Christian Bach, who though he is termed the London Bach has so much of the Italian spirit and melody that at times it even eclipses the "classic Bach." Its beauties were accentuated by Toscanini's fine reading.

The two numbers of old standing were perhaps the most satisfying of the evening's offerings. Mozart's lovely G minor symphony and Bach's Passacaglia were played with great artistry. How poignantly were the violin phrases of the first movement of the symphony emphasized to bring out its sadness and underlying beauty! And how truly magnificent and almost overpowering was the performance of the Passacaglia as orchestrated by Respighi. The final measures are of breath-taking grandeur.

The audience, which was large, lingered long to applaud.

APRIL 17

Columbia University Glee Club

With Lowell P. Beveridge conducting, the Columbia University Glee Club gave its annual concert at Town Hall on Friday evening. Stewart Moore, cellist, and Richard Gore, pianist, assisted the club by each presenting one group of solos. The concert was well attended and the program, judging by the applause, thoroughly to the liking of the audience.

APRIL 18

Freiheit Mandolin Orchestra

The Freiheit Mandolin Orchestra gave an interesting concert on Saturday evening at Town Hall before a very large and genuinely enthusiastic audience. The applause was well deserved, for this amateur organization, under the direction of Jacob Schaefer, plays admirably and shows its serious purpose by its selection of classic music for study and performance. The program consisted of a symphony by Haydn, arranged by S. Firstman; two Romances by Beethoven, arranged by Leon Malamut and played by Matthew Kahan accompanied by the Mandolin Orchestra Ensemble; In the Forest by Akimenko, arranged by Leon Malamut; In-

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roduction to Khovanchchina by Moussorgsky; a Minuetto by Schubert—both of these arranged by S. Firstman; and finally two movements of a Sinfonietta by Jacob Schaefer.

Although called a mandolin orchestra, this organization consists of mandolins, concertinas, timpani, traps and piano. The mandolins, being of various sizes, correspond to violins, violas, cellos and basses, while the concertinas play wind parts. Except for brass, the classic score may be fully arranged. The tone quality, especially in soft passages, is excellent. Mr. Schaefer is a splendid musician and fine conductor, and he accomplishes wonders with these amateurs.

As to his own symphony—of which he was able only to complete two movements in time for this concert—when finished and arranged for regular orchestra it will be as effective as his choral works. The first movement, in regular symphonic form, is powerful, and full of emotional force and beauty. The thematic material is impressive and the harmonic structure exceedingly rich and original. The second movement contains a Russian dance that possesses rough vigor and is sure to win popular favor, as it did on this occasion. The arrangement of the work is masterly, and gives the mandolin orchestra almost the effect of a real symphony. At the close of this work Mr. Schaefer was given a long and decidedly fully deserved ovation.

Harvard Glee Club

Under the highly competent leadership of Archibald Davison, the Harvard Glee Club gave its annual concert last Saturday afternoon at Town Hall. The program maintained the lofty standards to which Dr. Davison has adhered ever since he assumed command of the choral forces in Cambridge. Compositions from Bach, Lassus, Marenzio, Byrd, Morley, Vittoria, Coleridge-Taylor, comprised the serious music that was offered, while choruses from Pinafore, and The Gondoliers, together with the Salamaleikum of Cornelius, contributed a degree of levity to the occasion. The concert opened with Fair Harvard.

A large audience gave abundant evidence of its pleasure in the proceedings, since the singers from Harvard sang with that high degree of precision, appreciation of musical values, the sense of rhythm and balance, and that communicative ardor which have always been associated with their work.

APRIL 19

Walter Edelstein

Walter Edelstein was the artist presented at the Barbizon Club on Sunday afternoon. He is a violinist well known to New Yorkers, and was enthusiastically received in a program which listed numbers by Leclair, Chausson, Bach, Mozart, Ravel and de Falla-Kreisler. Sanford Schlusel was the accompanist. The National Music League arranges these interesting Sunday afternoon musicale-teas.

Gala Benefit Concert

A gala benefit concert sponsored by the Music Teachers and Students Advisory Council was given at the Erlanger Theater (Continued on page 40)

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Lindsborg, Kans., Celebrates Golden Jubilee Festival

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LINDSBORG, KAN.—Half a century has passed since the strains of Handel's immortal Messiah resounded on the plains of Kansas for the first time. Scarcely had the last faint echoes of the Indian tom-tom and the stampe of the buffalo died away when the pioneers of the Smoky Valley turned their attention to idealistic pursuits. Only a few years following the first white settlement an institution was born which was destined to play an important part in the musical life of Kansas and the nation. The history of the Bethany Oratorio Society reads like a fairy tale. Conceived in the mind of Dr. Carl Swensson, founder of Bethany College, soon after his arrival in the Lindsborg community, he organized the

Oscar Thorsen was of unusual interest. Mrs. Markle sang the florid arias in a delightful manner, her voice being exceptionally well adapted to the coloratura style. Mr. Thorsen's playing has nobility and breadth; his interpretations lean rather toward the introspective type.

An ensemble recital brought forth many fine contributions. Arthur Uhe and Arvid Wallin gave an excellent performance of a Sinding Sonata for violin and piano. This was followed with two Bach numbers played by Mr. Wallin with technical command and due regard for the inherent musical content. Mr. Uhe gave a virtuoso reading of the Chaconne by Vitali for violin alone. Saint-Saëns' Trio for piano, violin



BETHANY COLLEGE ORATORIO SOCIETY and the soloists who took part in Lindsborg's Jubilee Celebration.

chorus in 1881, with his young bride as the first director. From most humble beginnings this work has gone steadily forward until today the fame of the Bethany Oratorio Society is widely known.

The excellent work of the chorus is the culmination of many years of patient labor and devotion. Several directors have been at the helm and each one has contributed something to its development. Hagbard Brase has held this post longer than anyone and during his sixteen years of leadership, has succeeded admirably in developing all the resources of this fine choral body.

In connection with the festival Presser Hall was dedicated. Good Friday afternoon, the principal addresses being given by Dr. Ernest Pihlblad, President of Bethany College, and Dr. James Francis Cooke, President of the Presser Foundation. This Foundation has contributed a liberal sum toward the erection of Presser Hall in memory of the late Theodore Presser. The building is a magnificent structure, consisting of a modern auditorium with a seating capacity of 2750 and an annex housing the College of Fine Arts.

The Oratorio Society, assisted by the Bethany Symphony Orchestra, maintained the same high plane of performance as usual, in the four renditions, namely, The Messiah, (Palm and Easter Sunday), Pilgrims of the Prairie, (a dedicatory cantata by Carl Busch), and Bach's St. Matthew Passion on Good Friday. Music lovers from several states were in attendance. The soloists gave a good account of themselves in all the renditions with Mary McCoy and Ernest Davis winning most of the laurels.

Mrs. McCoy has a lovely voice which she uses artistically. Hughetta Owen, contralto, was at her best in the arias of sustained character. Ernest Davis with his robust tenor and natural instinct for dramatic situations, rose to fine heights in the St. Matthew Passion, while Carl Melander, bass, also did outstanding work in this oratorio. Clifford Bloom, in the Messiah solos, Palm Sunday, displayed a voice of sympathetic quality.

The orchestra under Arthur Uhe's direction has made exceptional progress this year. The program given during the week included Beethoven's Fifth Symphony and Overture Mignon by Thomas, played with commendable proficiency. Luther Mott of the voice faculty, gave an expressive interpretation of It is Enough, from Mendelssohn's Elijah, with orchestra accompaniment. Ingrid Wetterstrom of the fine arts senior class rendered a pleasing flute solo.

Bethany Band, the oldest musical organization of Lindsborg and Bethany College, is always popular and never fails to draw a good audience. In the concert there were fine tonal balance, sonority and richness in the different sections. Hjalmar Wetterstrom has conducted more than a score of years. Clarence Nelson and Lloyd Shoop played a trumpet duet and the interest of the program was further enhanced by the fine singing of Hughetta Owen and Carl Melander, who each contributed a group of songs. Arvid Wallin and Oscar Thorsen accompanied efficiently.

The joint recital by Mabel Markle and

climax, when Mario Chamlee appeared in recital. He lived up to the reputation of being one of the best tenors in this country. Roy Underwood, an alumnus of Bethany College, and at present a member of the fine arts faculty, Kansas University, played excellent accompaniments.

The festival closed with a brilliant performance of the Messiah by the Oratorio Society. It was the 149th rendition of this work and Director Brase gave an authoritative and impressive reading of the score.

An immense amount of effort is required in the business administration of the festival and the brunt of this work is carried by Jens Stensaas, treasurer of Bethany College, who deserves much credit for the efficient methods employed.

O. L.

Cerati Artist Pupil Gives Program

James Seevers, tenor, an artist-pupil of Marion Kingsbury-Cerati, sang at St. Mark's Church on April 12 for the benefit of the Fresh Air Fund. Mr. Seevers was well received and highly praised for his artistic singing. Mme. Cerati, as has already been recorded in these columns, formerly was a member of the Metropolitan Opera Company. She has appeared with great success in concert and opera both in this country and abroad.

De Kresz to Sail Soon

Geza de Kresz will sail for Europe on the S.S. Empress of France on April 28, having completed his fifth coast to coast tour with the Hart House String Quartet. While abroad Mr. de Kresz will do some solo work, also giving sonata recitals with his wife. During July and August he will hold his annual summer course at the Austro-American Institute in Vienna, returning to the quartet in October.

OBITUARY

FELIX BLUMENFELD

Felix Blumenfeld, the Russian composer, pianist, teacher and conductor, died in Moscow at the age of sixty-eight. He was a pupil of Rimsky-Korsakoff, and was for many years conductor of the Imperial Opera House in Leningrad.

AMELIE STAHL

Amelie Stahl, one-time famous contralto of the Vienna Imperial Opera, died in Vienna at the age of 73 years. She was the possessor of one of those real contralto voices which are now becoming more and more rare. Her successes had been many in former years, both at Vienna and abroad.

KAROLINE CHARLES-HIRSCH

Mme. Karoline Charles-Hirsch, once famous operetta singer, died in Vienna at the age of 73 in straightened financial circumstances. She has gone down in musical history as the singer who created the role of Adele in the first performance anywhere of Johann Strauss' Die Fledermaus. Before joining operetta ranks, Mme. Charles-Hirsch was a much-loved coloratura singer. She had been blind for many years past.

EMILY FRICK

When the liner President Harding arrived in Plymouth from New York on April 3, it was announced that the opera singer, Emily Frick had died suddenly at sea on the previous day. A member of the German Grand Opera Company, which was returning from its American tour, Miss Frick was forty-seven years of age, and a native of Wiesbaden, Germany. The body was embalmed and taken in the President Harding to Hamburg.



GERTRUDE WIEDER

—: CONTRALTO :—

"Her voice is of characteristic contralto timbre of unusual beauty. In the fine Handelian air, 'Dank sei Dir, Herr,' it had brilliance. Her articulation was excellent."

—Boston Herald, Mar. 6, 1931.

Richard Copley, 10 E. 43rd St., N. Y.

ORVILLE

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Tenor

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PAUL ROBESON—Dra

BECAUSE ROBESON IS SCHOLAR, ATHLETE, LAWYER, ACTOR AS WELL AS SINGER HE DRAWS ALL CLASSES TO HIS RECITALS. HIS FAME AS ACTOR AND SINGER IS WORLD WIDE. HE BRINGS TO THE RECITAL HALL PERSONS WHO PATRONIZE NO OTHER CONCERTS.

IN 35 CONCERTS DURING THE SEASON JUST CLOSED ROBESON PACKED TWO CARNEGIE HALLS NEW YORK,

SOLD OUT IN CHIC
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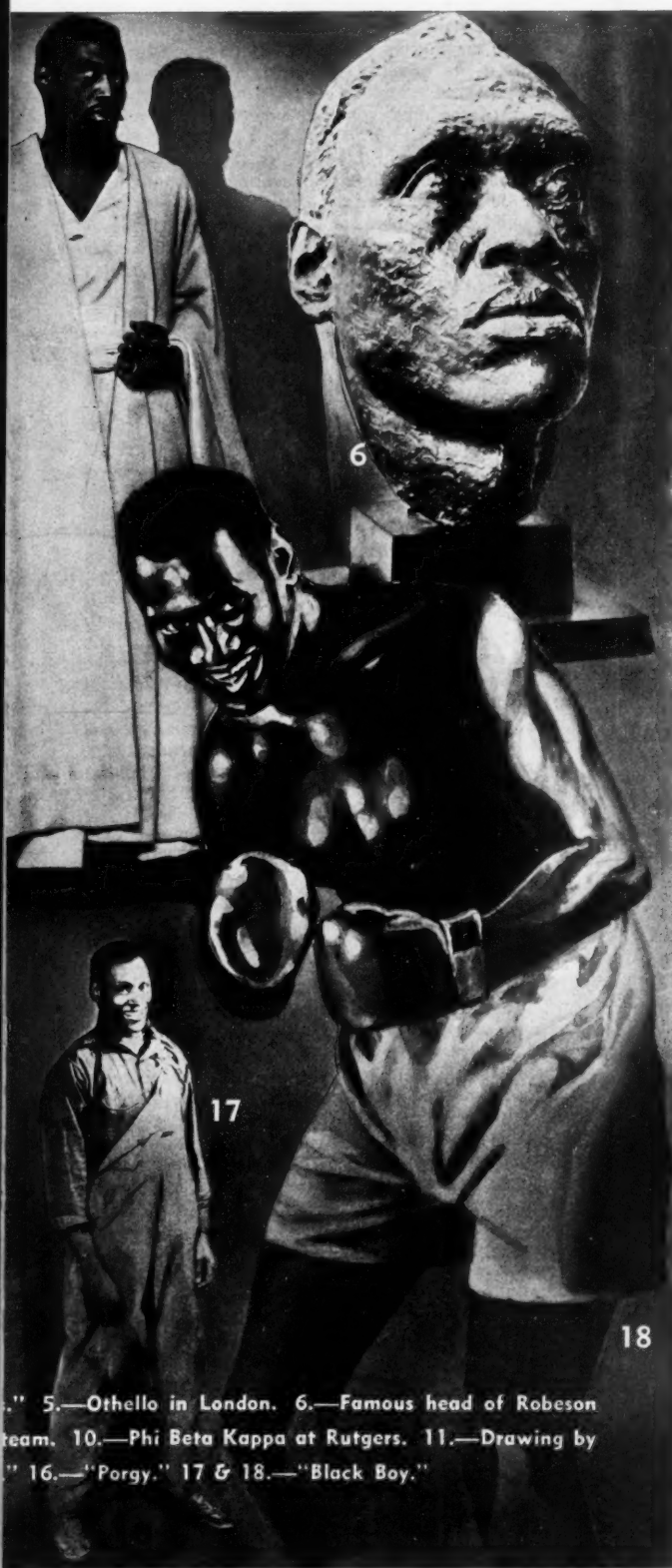


1.—Head of Robeson by Salemme. 2.—Robeson's father a Methodist minister. 3.—Basket ball star at Rutgers. 4.—In O'Neill's "The Emperor Jones" by Jacob Epstein. 7.—Baseball at Rutgers. 8.—Another view of Robeson as Othello. 9.—Robeson two times Walter Camp's choice for all-American. 10.—Robeson in "The Emperor Jones" by Karl S. Woerner. 12.—"All God's Chillun Got Wings." 13.—"The Emperor Jones." 14.—Rehearsing for radio. 15.—Ole' Man River in "Show Boat."

ving Card

6000 IN WASHINGTON, SEASON'S
N DENVER, DULUTH, SEATS ON
LOS ANGELES, SAN FRANCISCO,
LE, PORTLAND, SPOKANE, ETC.
DIGNITY OF HIS ART, THE NOBLE
AND THE GENIALITY OF HIS PER-

1-1932 NOW BOOKING



5.—Othello in London. 6.—Famous head of Robeson
team. 10.—Phi Beta Kappa at Rutgers. 11.—Drawing by
16.—"Porgy." 17 & 18.—"Black Boy."

Unexampled Eulogies of Nation-Wide Press

NEW YORK (January 10, 1931)

THE house was crowded. The singer held his audience spellbound, as is his wont by the effortless natural power of his interpretations and by his skillful mastery of mood effects. A splendid and sonorous voice.—*Sun*.

No voice could have such stunning glory and power as we think Paul Robeson's has.—*Post*.

WASHINGTON, D. C. (January 21, 1931)

A NEGRO SINGER WINS THOUSANDS WITH HIS CHARM

Thousands went to hear Paul Robeson sing. And they loved him and took him to their hearts. The audience swayed to the lively rhythms or sat silent for the sad ones, and then applauded wildly.—*Daily News*.

PAUL ROBESON WINS OVATION

The crowds that went to the Auditorium to hear him, prove the fact that he is one of the most popular singers in the world. He is, above all, a personality.—*Evening Star*.

Paul Robeson scored a triumph. 6,000 persons packed the hall.—*Times*.

CHICAGO (January 30, 1931)

Paul Robeson has the greatest natural voice in the world today. The tone owes its thrilling eloquence to the fact that it is colored with the fastest vibrato that ever gave vitality to vocal timbre. This throbbing pulse in the tone has a potent reaction upon the emotional responses of the listener. Joined to the enormous power that is his, it is almost overwhelming. Not that he abuses the sonority of this gorgeous tone. He is an expert in all the softer inflections.—*Herald and Examiner*.

The magnificent voice of Paul Robeson is one of the great voices of the world, regardless of race. Merely to hear its tone was an unending delight—to hear it applied to a song was a greater one. As for the real Negro music, it was the experience of a lifetime, or at least of the interval until Paul Robeson decides to sing again.—*Daily Tribune*.

KANSAS CITY (February 9, 1931)

He sang, releasing tones that have no superior for melting quality. In the group of art songs, classic and modern, Mr. Robeson rose to majestic heights. His style is effortless, his tonal sweep fairly cosmic.—*Times*.

SEATTLE (February 18, 1931)

GREAT BARITONE TRIUMPHS IN CONCERT

Paul Robeson, genial, magnetic, and mellow-voiced, imparts new beauty to these spirituals. The audience was quick to fall under the spell of his noble baritone. A big voice, sympathetic, even, rich, velvet-smooth, and his tone production, effortless. A superb artist.—*Post-Intelligencer*.

LOS ANGELES (February 24, 1931)

The auditorium was crowded and the stage, filled. To say that "he went over big" is putting it mildly. He has the gracious charm of an attractive and interesting personality, and he gives a performance that the excitement and enthusiasm of his audience testified to a rare power.—*Times*.

ROBESON DELIGHTS THrong

Capacity of Philharmonic Auditorium was stretched to its limit and over a hundred chairs placed on the stage. Likewise a program of sixteen numbers almost doubled itself through the enthusiasm of the gathering. Hauntingly beautiful was his voice.—*Examiner*.

SAN FRANCISCO (February 26, 1931)

ROBESON THRILLS THrong

He has a voice of thrilling splendor. Its any simple tone is magically expressive, his song, a natural outpouring of velvet sonority.—*Chronicle*.

The largest audience that has attended a concert in Dreamland Auditorium this season was present to hear Paul Robeson sing. His voice is a bass-baritone of magnificent, rich timbre, of extraordinary depth and resonance, and perfectly controlled. And his enunciation was absolutely impeccable.—*News*.

ROBESON SWAYS CROWD

The voice is glorious, but it is his personality that exercises his greatest empire over the audience. It responded as an audience always does respond to manifest greatness. From the first note to the last he dominated them, played on their sensibilities, swayed their emotions.—*Examiner*.

DENVER (March 10, 1931)

ROBESON WILDLY CHEERED BY RECORD AUDIENCE

Paul Robeson attracted one of the largest audiences of the season. Even the extra chairs placed in the orchestra pit could not accommodate all who wished to hear the singer, and scores stood while many were turned away. He enthused the vast audience to such an extent that it refused to leave after the program was finished, but demanded numerous extra songs.—*Post*.

TORONTO (March 19, 1931)

A Paul Robeson program is an experience of life. It is only the glorious voice of one man, but with this magnificent voice he does something to the audience. It is impossible to describe it.—*Globe*.

NEGRO SINGER CAPTIVATES AUDIENCE

Nature was too kind to Robeson. She gave him so much voice and flung so many divine colors into it that he can outsing most of the bass-baritones in the world and never half work for it. He just sings—gorgeously, easily.—*Star*.

There are more good voices of baritone calibre in the world than of any other register, but this negro singer can boast of the most beautiful of all. There is no voice just like it in warmth and compass, for it combines gentle and tender qualities with immense sonority, and its emotional appeal is limitless. The splendor of his tones is such as to make anything he sings impressive.—*Saturday Night*.

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These will not be returned, however, unless accompanied by stamped and

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for the loss or non-return of contributions.

NEW YORK APRIL 25, 1931 No. 2663

"Music is soul," says a Western weekly. The

secret is out at last.

Some modernistic music should be listened to only

upon prescription from the doctor.

In music, as in everything else, the road to success

frequently is paved with discarded friends.

The King of Spain has fallen but, thank good-

ness, Spanish music, dancing, and castanets will go

on to continued glory.

A line in the Old Testament is of timely interest:

"Jeshurun waxed fat and kicked." We never knew

they had music critics as early as that.

For the first time in many years the venerable

Metropolitan Opera baritone, Giuseppe de Luca, is

not accompanying the company on its spring tour.

Time was when the veteran was considered an "in-

dispensable."

The ultimate judgment of the value of a work of

art or of an artist lies with the lay public, who know

nothing about "how the works go round." And his-

tory proves that these ignorant laymen are never

mistaken.

Beatrice Belkin is back in New York charming

vast audiences with her brilliant coloratura singing.

She is even a greater metropolitan (and national)

favorite than before her Metropolitan venture, in

which she was not given a chance to become a Metro-

politan favorite. Miss Belkin should look back on

her experience as the Dewman in Hansel and Gretel

with complacency, in the thought that, with the large

and complete cast at the Met, it is very very difficult

to place young newcomers in roles that their ability

merits.

Acting on a recent decision of the United States

Supreme Court to the effect that it is a violation

of the copyright law for a hotel to intercept a radio

program for the benefit of its guests without per-

mission of the copyright owners, the American So-

cieté of Composers, Authors and Publishers is work-

ing out a plan for licensing radio entertainments in

hotels, theaters and other establishments conducted

for profit. This is another step in the right direc-

tion, and if such action is persisted in the business

of musical composition may look forward to a bright

and prosperous future.

Orchestra conductors, as is only natural, after

years and years of service, get to look upon scores

not as things to be listened to but as things to be

played. This seems the only way to account for the

fact that so much commonplace (though technically

well made) music gets on orchestra programs in the

course of a season.

The statement of George Engles, managing director

of the NBC Artists Service, that the current concert

season, covering a period of about seven months, has

brought in \$10,000,000 tends to show that music has

more than withstood the effects of the period of

national depression. According to some astute (?)

economical thinkers music and the other fine arts are

essentially non-essential; culture, refinement and

other uplifting phases of life are by far secondary

to eating, sleeping, shelter, etc. The MUSICAL

COURIER, in its editorial columns, has always held to

the contrary, and if Mr. Engles' figures are correct

(and it's dollars to doughnuts that they are) the

M. C. can plume itself on having been right once

again.

New York Philharmonic ministrations ended last

Sunday afternoon and a large audience paid its au-

revoir respects to Arturo Toscanini, who will not

make his reappearance here until next season. How-

ever, the members of his orchestra, after a well de-

served vacation, are to reassemble soon for their

annual activity at the Stadium concerts. The winter

season of the Philharmonic and of Toscanini, has

been an unqualified success. Both are on the top

crest of artistic achievement and popularity. It must

be the earnest wish of every sincere music lover that

this ideal condition might endure for many seasons

to come. New York is justifiably proud of its vener-

able and venerated Philharmonic Orchestra, all that

it stands for, and all that it has meant and does mean

in the musical life of this metropolis.

Olin Downes, critic of the New York Times, is

greatly exercised over the origin and derivation of

the horn theme in the introduction of the last move-

ment of Brahms' C minor symphony—whether it re-

produces the theme of the hour chimes of St. Mary's

bells (at Cambridge University) or whether the tune

is one of those used traditionally by Swiss blowers

of Alpine horns. We cannot honestly say that the

matter appears to us to be of any serious importance.

What is proved one way or the other? The thematic

tones by themselves mean very little; they assume

true musical meaning and artistic stature only in the

treatment given them by Brahms. No one listening

to the lovely last movement of the C minor symphony

has his enjoyment heightened by knowing that the

horn theme came from Cambridge and not from the

Alps, or from the Alps and not from Cambridge.

Dema Harshbarger's Generosity

Dema Harshbarger, who had already offered a

prize for a woman's voice of operatic calibre through

the National Federation of Music Clubs to be com-

peted for at the forthcoming contests, has now added

to her generosity by offering \$1,000 for a male voice

of the same sort. Contests are to be held in May,

and the winner goes to San Francisco to compete at

the biennial June 20 to 27. This is a commendable

effort to bring to light America's great voices.

The Generous Harold Bauer

Harold Bauer has long been known as one of our

greatest musicians. Not only has he taken a leading

place as a virtuoso, but he has also gained promi-

nence as a player of chamber music. A side of his

character that is less known, not because it deserves

to be less known, but because Mr. Bauer is so un-

ostentatious, is his generous support of all sorts of

musical endeavor whenever it is sincere and honest.

One of the things to which he has given his time is

Neighborhood Work. At the dedication of the new

building of the Neighborhood Music School in New

York about two years ago, Mr. Bauer made an ad-

dress that set forth his faith—and he has always

lived up to that faith—"plain living and high

thinking."

Mr. Bauer himself has given his time as teacher

and advisor to this effort, summer master classes and

the like being in his charge. He is also a member

of the Auxiliary Board.

All of which is good work, useful work, and highly

important work, for a musician can do no greater

thing than to advance the cause of his art.

The Ministry of Music

The New York Times opened its editorial columns

recently to a discussion by interested readers of

problems related to church music. There seems to

be some accord upon two apparent facts: church con-

gregations are falling off; church music is not what

it ought to be. All sorts of reasons are given, from

the failure of the ministers to preach religion, to the

failure of the congregations to pay organists ade-

quate salaries. It has also been stated that ministers

rarely appreciate the importance of good music.

All of which has been said over and over again,

especially by John Finley Williamson of the West-

minster Choir, and by church dignitaries gathered

together at meetings he has held here and elsewhere.

Many rectors firmly believe that Dr. Williamson is

absolutely right, and some have publicly said that

they see in his plan the one real hope for improve-

ment of conditions in the church.

The Williamson plan cannot be explained in a few

words or a few lines of type. It requires, in fact, a

good deal of explanation and practical illustration.

In bald outline it may be characterized as a great

increase of the scope of the duties of the organist

and choirmaster. He becomes a Minister of Music.

He becomes acquainted with the people of the church

just as the regular pastor does. His encouragement

leads to a great increase of personal participation in

music in the church. The quality of music is greatly

improved, its quantity increased, and more people

take part in it.

One of the most common experiences of public-

spirited people who organize clubs and societies, for

whatever purpose it may be, is that, in order to

arouse and maintain interest, each member must have

some part in the general activity. Something must

be found for them to do. Dr. Williamson believes

that this is as true of the church as it is of any other

organization. Merely to go to church for Sunday

services and weekday prayer meetings is not suffi-

cient. The part of the parishioner is too passive;

and the preacher must be far more gifted than is

possible in the average church if he is to hold his

congregation merely by his oratory, the beauty of

his original prayers, the force of his sermons.

How is the congregation to take part? Clearly,

the best manner is through music, and for many

reasons this is most advisable. Music, itself, makes

a direct appeal to the emotions. It causes one to feel

the sort of sentiments we recognize as properly be-

longing to religion. And, best of all, it can never

arouse the argumentative instinct that is so strong in

cultured moderns. Its non-material aspect gives it

a power of direct appeal that is almost always absent

in words. One may all too easily disagree with

words; one scarcely disagrees with music; and the

words to which music is set for the church service

are of a poetic character that does not present an

argument and is unlikely to arouse opposition.

It may be true, as some have alleged, that the ex-

pression of religious thought and belief is outmoded.

It may be true that preachers have brought attention

too directly to the wording of the sacred texts by

their quibbling about esoteric meanings where these

might better have been left alone. However this may

be, the fact remains that music, attached to suitable

words, and having itself suitable emotional qualities,

VARIATIONS

By the Editor-in-Chief

The attached communication comes from an esteemed source:

Dear Editor:

April 17, 1931.

You will remember I traveled in Europe last summer and, therefore, did not read the *MUSICAL COURIER* regularly.

I just had my attention called to a paragraph in the Berlin letter of Leonard Liebling, printed in the *MUSICAL COURIER* of August 2, 1930, giving a report of my automobile accident and some remarks attributed to me about my visit to Russia.

I am happy to tell you that I never had a fractured leg or a five-inch scalp wound, and while my hand was badly cut, it is now completely healed and its usefulness is unimpaired.

In line with these exaggerations is the report of my experiences in Russia. It is untrue that I got no room in a Soviet hotel; I never slept in any other place while in Russia. On the contrary, I secured a very good one. It is not true that I found the food "exceedingly poor." While it was strange to me, it was palatable and entirely satisfactory. This report also said that I had to follow waiters into the kitchen to seize eatables in order to secure food. This is a highly amusing picture, but it is not true.

Perhaps I should say that on the contrary, officials of the Soviet Government showed me every courtesy during my visit in Russia.

This report also said that I was not favorably impressed with current conditions in Moscow. Since I went solely to investigate artistic activities, not only in Russia but throughout Europe, I can only tell you that the standard of artistic activity in Moscow and Leningrad was of very high merit. Theatrical performances which I witnessed in Moscow were in particular of absorbing interest.

In closing I must tell you that this is the first authorized statement that I have given to any newspaper in Europe or America regarding my visit to Russia.

Sincerely yours,

(Signed) F. C. COPPICUS.

It is to be regretted that Mr. Coppicus' Russian experiences were misrepresented in the *MUSICAL COURIER*. The story of the accident was printed originally in the *Paris Herald Tribune* last summer, and the account of Mr. Coppicus' other adventures was told to me in Berlin a few weeks later by Herbert F. Peyser, I believe.

At any rate, Mr. Coppicus' letter speaks for itself, and I am glad that it represents a clean bill of health for himself and for a government that is entirely too much maligned.

Another correspondent of whom I seem to have run afoul is the following:

Chicago, April 17, 1931.

Dear Variations:

You seem to be quite bitter against the method employed by most pianists of today in playing Bach. However, Walter Gieseking should compensate you in this respect for all of the joy you may miss in the Bach playing of other artists. His interpretations of this great master truly resemble the delicate, flowing rhythm of a cool brook, the last word, incidentally, being the exact English translation of Bach's name.

Perhaps it was this thought that entered Mr. Gieseking's mind when he made such a beautiful study of Bach's glorious works. Who knows?

Most sincerely yours,

I. G. BONCONTI.

It remained only for the foregoing panegyrist to add, that Beethoven suggested "ocean" as a better name for Bach, than "brook."

Speaking of Bach, last Sunday the radio announcer of the Philharmonic concert referred to Johann Christoph Bach as "the youngest surviving son of Johann Sebastian Bach."

Oscar Thompson, musical writer and thinker, says in the *Evening Post* of April 18, that "symphonic jazz is de luxe slang." He does not believe that the idiom will ever find a permanent place on the concert stage. Most of us believe with him. However, it is a risky matter these days to predict anything correctly regarding musical composition. Modernistic opuses concern themselves mostly with rhythm; jazz is preponderantly rhythm. Maybe some serious symphonic creator will come along and make the two meet in a fine and appealing art. Some of the inspired masters of the past have made great works of the common songs and dance tunes of the people. Some such miracle might be repeated, even with the use and aid of "de luxe slang."

Two burning questions of the moment are whether the Spanish Republic will endure, and who will succeed Mary Garden at the Chicago Opera—if she really is severed from that institution.

"Strauss' Don Quixote and Stravinsky's Oedipus Rex were performed here last week," is communicated by E. R., "and I heard both. The Don Quixote made me cry. The Oedipus Rex made me wonder

whether Goldman Sachs stock would ever rise again; who would win the Kentucky Derby; and whether racketeering could really be stamped out in New York."

King Prajadhipok of Siam has arrived in our country. Is he familiar with the limericks that have been written about him?

Parsifal had five performances recently in Berlin, but the German capital seems to have centered its greatest interest upon the fact that the city's new mayor is seven feet tall.

T. E. postcards: "The saxophone has been likened to the human voice. Whose voice?"

Scientists declare that thirty years have been added to the life of man. There is no need, then, to worry further about those unabbreviated performances of Meistersinger and Götterdämmerung at the Metropolitan Opera House.

If the future generations have to pay an inheritance tax on the music we leave them as the product of today, the levy, if based on actual value, will not be burdensome enough to trouble even the poor.

If any New York recital has not even one encore, that's news.

The real problem of the stars—operatic stars—is how to keep good roles away from their rivals.

Soon some will plow th' Atlantic lane
While others shall at home remain.

Conversation is an art, and especially when its dynamics have to be tempered with those of the opera or symphony.

On the other hand, environment isn't everything. Many ushers at concert halls do not know that Tschaikowsky's middle name was Ilyitsch.

Terrible news comes via the World-Telegram, which remarks: "Nothing is perfect. Even when static is eliminated the announcers will remain."

I hope that the Metropolitan Opera will move to the Rockefeller site in the Fifties, because for a long while after no one would say: "You should have been here thirty-eight years ago and heard the great cast they had in Aida."

It is not true that this period of the year is called the changing season merely because it marks the time when artists usually shift from one managerial bureau to another.

There is a new drug planned to do away with sleeping. Before taking him to the concert or opera, Mama might drop some of the stuff into Papa's after dinner coffee cup.

Blessed are the poor. They can enjoy symphonies without becoming guarantors of the orchestras that perform them.

You always can spot a newly hatched Wagnerite. He stays through all of Lohengrin and Tannhäuser.

A performance of Rigoletto is advertised to take place at the New Yorker Theater on May 3, and the advance bills speak of the Gilda as "Vittoria Torre, comparable only to Adelina Patti." Why so stingy?

"Assiduous Reader" is kind enough to send a bunch of short clippings with the suggestion: "Use these to fill in whenever your inspiration runs out." Well, at any rate, here they are:

Piano lessons are being given over the radio to millions of listeners. Maybe some advance information on this is responsible for Sir Hubert Wilkins' decision to go to the north pole by submarine.—*New York Sun*.

Students of an institution for the deaf and dumb in Hamilton, Ont., gave a song recital in the sign language the other day. It seems a shame that things of this sort are never broadcast.—*New York Evening Post*.

A lark will rise to the height of 6,000 feet. Considering

the number of bad poems that are addressed to it in the spring we can hardly blame it.—*London Punch*.

"There's no such thing as that we Beauty call,
'Tis mere couzenage all;
For though some long ago
Lik't certain colours mingled so and so,
That does not tie me now from chusing new,
If I a fancy take to black and blew,
That fancy doth it Beauty make."
—Verse from an old English song.

Critics unite in describing a new play as being wholesome, sincere, refreshing and fit for anybody to see. The management is in despair.—*London Humorist*.

The Soviet Government has bought five million phonograph records, none of which has any jazz selections. This makes the five-year plan seem like a definite drive against Paul Whiteman, Vincent Lopez and the girl upstairs.—*New York Sun*.

The net profits to Henry Ford, Mrs. Ford and their son Edsel dropped last year to \$44,410,823. Still, they may manage to scrape along if Henry will scrimp a little on old horse cars, spinning wheels and Maine fiddlers.—*New York Sun*.

Theme song for the Radio Piano Instruction Hour: "Fearful Little Earful."—*New York Sun*.

PIANO LESSONS BY RADIO

Happy, happy people, taking lessons on piano,
All the way from down in Maine to out in Michigano;
Five and twenty thousand, when the station adds its lists up,
And not one maddening teacher near to make them keep
their wrists up!—*New York Times*.

"I suppose that Stradivarius," is the thought of N. A. W., "has been necked by more women than any other man that ever lived."

At his Philadelphia recital on April 26, Charles Miller, violinist, is introducing his own opus called Jazz, for string quartet. Other forward-looking composers on the Miller program are Cyril Scott, Leo Ornstein, Ernest Bloch, Francesco Malipiero, and the late Erik Satie. The shadow of the past is represented lonesomely by Cesar Franck's violin sonata.

A California astronomer says that during the past twenty years he has seen 70,000 stars. At any rate, he did not have to hear them.

"Your incessant jibing at modernistic music," writes P. E., "proves that you are no progressive."

No progressive? Well, let me tell you, P. E., that I do not play Haydn piano sonatas, and do not read the daily newspaper column of Calvin Coolidge.

LEONARD LIEBLING.



Alcman
1931

MAESTRO JAZZBO SPEAKING.

"Let others conduct this country's symphony orchestras,
so long as I can lead its jazz bands."

Overcrowded?

One hears an occasional complaint that the musical profession is overcrowded; that there are too many teachers and too many artists; that for the teachers there are not enough pupils to go round; that for the artists there are not enough music-loving people to make up their audiences; that all the artists and teachers in the world are crowding to America, and that there is not sufficient money in the music business to be split so many ways and still provide a decent living for all.

That is an old story, and it is not true now as it was never true in the past. When Cain killed Abel because there was not room on the earth for the two of them, he did just what the Kentucky mountaineer feudist or the Corsican of the vendetta does today. And we all fully realize how foolish it is, how stupid and shortsighted people must be who let their minds become obsessed of such unsocial, impractical ideas and ideals.

Much wiser was the Oriental who placed a rose leaf deftly on a full glass of water without spilling a drop, to prove that there is always room for more. So there is always room for one more, and those that fancy the contrary must be ignorant of the psychology both of advertising and salesmanship.

For it is a well-known fact that demand creates demand, and, similarly, that supply creates demand. This means, applied to a concrete case, that the things our forefathers not only did without, but did not want or miss, are absolutely indispensable to us today. The more we get the more we want. Music, which was once no more than a luxury—and a sinful luxury at that—is now a necessity. Why? Well, let us take a parallel case and see why.

The residents of the world's high regions, people who live all their lives at an elevation of eight or ten thousand feet, are perfectly well able to get on with an amount of oxygen which would starve the lungs of those accustomed to lower levels. But let these same mountain dwellers move down to the plains for a while, and they find it as impossible to go back to their native rarefied atmosphere as it is for any native of the lowlands.

And thus it is with the stimulation of music, if stimulation it is. Whatever it is, it puts something into us we cannot afterwards do without. It creates a permanent want.

It is curious how musicians are blind to their own advantage in matters of this kind. Ask any old-time pioneer of the West how every effort toward advancement was opposed. The organization of a symphony orchestra was felt to be a danger, because it would take money away from the established teachers, because it would bring into prominence other musicians who might well be or become rival teachers, because it would attract players to town with whom the money spent on music would have to be split, so that everybody would be proportionately poorer.

What actually happened was just the contrary to all this. The symphony orchestras were organized, new musicians came to town, old musicians became prominent because of their association with the symphony—and everybody had more business than ever before. Why? Simply because a new demand was created for music, a demand unknown and unthought of in the "good old days," which many people talk about as if they were something blessed, but which were actually the "bad old days"; as a moment's thought and a modicum of common sense will show.

There is one question it is well to ask of musicians who think there are too many of their particular sort of artists or of teachers: Are you doing less business now than you did formerly? In most cases you will find on investigation that they are doing more business than ever before (if they are doing a legitimate business and if their early success was not merely the result of some form of deception they could not maintain). And the reason they are not satisfied is because every ambitious person is always dissatisfied, and ought to be. Even the man at the top wants to get a little higher up, or at least wants to perfect his art in his own eyes, wants to get a little nearer to his own ideal.

There has been for years and years the complaint that the medical profession is overcrowded. So definite was the complaint that the doctors formed societies to prevent unauthorized persons from practicing and to protect their rights. Yet today the smaller communities all over the country are offering bonuses to doctors to settle down within their walls. There are not too many doctors now, but too few. Some day communities will realize that music is just as important as medicine, and will offer bonuses to musicians to settle there. But that time is not yet,

and musicians are moving out of the city only for purely personal reasons.

Overcrowded? Not at all. For the really good musician there is always room and more room. Overcrowded with fakers, yes, of a certainty. But they will be crowded out, and are now being crowded out by the education of the people, who are no longer satisfied to take teachers and artists at their own valuation.

"Our concert halls are only half filled," say some. Of course they are, but not the concert halls of the real artists, artists who have been properly advertised, who have been tried and have made good. That kind always draws full houses. And if there were a dozen of them on the same night in any of our big cities they would all have full houses.

There are great artists who are not popular artists in the sense of drawing full houses, of course. Everybody realizes that, and many people think that these artists are the biggest and the best artists. Be that as it may, their failure to gather in big audiences is not due to any overcrowding of the profession, but is due solely to something within themselves. They do not offer what the public wants. Perhaps they are above the public.

Overcrowding, indeed! Just stop a minute and think of the musical condition of this country twenty or thirty years ago, and you will realize that the many artists and teachers that settled or passed through every section of the country have created a demand that is far from being filled. For small communities prices are not right. An adjustment is necessary. It is not fair that small communities should be denied the pleasure of hearing the great artists because their prices are beyond the possibility of the small community to pay.

But that, again, is not a matter of overcrowding. It is just the opposite. Everywhere throughout the entire country there is a demand for artists who are really great, yet popular, for teachers who are of the first class, for players who will settle down outside of the big cities and make orchestras and chamber music organizations, for conductors who have the personality to organize choral societies and to hold them together.

"A Song for Parents"

"A Song for Parents," the picture which graces the inside back cover of this issue, was one of a series of photographs which commenced last September in national magazines and in rotogravure sections of large newspapers. Each photograph of the series was an unusual study showing a child seated at the keyboard of a piano. The photograph entitled "A Song for Parents," which was issued by Steinway & Sons to stress the importance of music in life as well as the value of a musical education for children, was awarded one of the Harvard Advertising Awards for 1930, the certificate of award and a check for \$1,000 being presented to Theodore Steinway, president of the prize winning company, at a dinner held at the Harvard School of Business in February.

The importance of such advertising lies in the fact that the advertisement itself is a thing of beauty, a picture of such artistry that, were it not used for advertising purposes, no one would dream that it had any commercial intention or utility. A matter of still greater importance is the fact that the advertisement is a form of propaganda for an essential of culture, without which no life can be quite complete. The advertisement also stresses the necessity of musical education in childhood.

It will be seen, then, that this sort of publicity does more than merely offer something for sale. The result of it is likely to be far more valuable to the manufacturers by whom it is issued than the offensive sort of advertising that is put out by selfish commercial interests in utter disregard of the fact that it makes the world uglier and adds nothing to the beauty of living.

Inconsistent Damrosch

Walter Damrosch has expressed himself upon the subject of Wozzek. He says: "I feel very strongly that the drama which the composer Alban Berg has used for his opera is not genuine tragedy. All the principal characters in it are mentally and physically diseased, and their feelings, while pitiable, because all suffering is terrible to contemplate, yet are so irrational as to become inconsequential."

Rather inconsistent, is it not? Dr. Damrosch came out strongly in favor of Peter Ibbetson, and are the two principal characters in Du Maurier's drama not diseased? Peter and Mary, with their "dreaming true" are ordinary paranoiacs. They are equally "pitiable" and "irrational." The only differ-

ence between the psychology of one work and the other is that in Peter Ibbetson the characters are given the Victorian attribute of self-abnegation, repression, so much admired when Freudianism was nonexistent.

Tuning in With Europe

The Fight Over Haydn's Skull

Vienna and Eisenstadt, where Josef Haydn lived as the music master of Prince Esterhazy, are, as a preliminary to the composer's centenary next year, fighting a battle royal over his skull. The skull is in Vienna, the property of the venerable Society of the Friends of Music; the rest of the remains are in Eisenstadt, where the composer lies buried.

* * *

A Weird Tale

The story of the separation of the skull from the body is so fantastic as to be worthy of an Edgar Allan Poe. A certain Johann Peter, warden of a prison and student of human skulls, bribed Haydn's grave-digger to procure for him the composer's skull. A week after the Vienna burial the grave-digger opened the grave, cut off the head and delivered it to Peter, who had it duly "prepared." But fear took him and he passed the skull on to a certain Karl Rosenbaum.

* * *

The Headless Corpse

Years afterwards Haydn's body was exhumed by order of Prince Esterhazy, to be worthily reburied in Eisenstadt, but the head was found missing. In 1820 Rosenbaum, to evade arrest, delivered to the Prince what he asserted to be Haydn's skull. But scientific inquiry proved that the skull delivered by Rosenbaum was not Haydn's skull. Ten years later the real skull came into the possession of a university professor, whose heirs donated it to the Society of the Friends of Music. Its authenticity is proved by scientific comparison with the death mask of Haydn.

* * *

Nine Points of the Law

Since the Society's ownership was, however, originally due to a theft, Eisenstadt appears to have a just claim, as well as one which conforms to the sentiments connected with Christian burial. But possession is, as always, at least nine points of the law. The quarrel is now intensified by the fact that the Burgenland, the district in which Eisenstadt is situated, has been ceded to Hungary under the treaty of St. Germain.

* * *

Opera-Loving Bolsheviks

Albert Coates, who has just returned to London after a two months' stay in Moscow as guest conductor of the State Opera, is full of enthusiasm over the opera-loving Russians. Every single night for nearly twelve months of the year the huge opera house is filled—filled mostly with workmen. Factories buy tickets en bloc for their employees, and they come both to applaud and to criticize. "The metal workers are especially critical" says Coates, "and if they don't like a singer, that singer better look out."

* * *

Harmonious Blacksmiths

"And how do metal workers come to like opera?" "Don't ask me," says Coates, "the Russians are the most fantastic people on earth. But they are wonderful." According to Coates everybody from Stalin down patronizes the opera. "Stalin comes two or three times a week, has his own room in the theater, and often dictates important letters while the opera is going on." So many interesting things does Coates (who before the war conducted the Imperial Opera in Petrograd) tell that it will require a special article to re-tell them.

* * *

Rimsky's Kitesh

Coates, by the way, is in London putting on a radio performance of Rimsky-Korsakoff's opera, Kitesh, which was first given in a concert performance at Covent Garden under his baton a few years ago, and which proved one of the most successful operatic broadcasts ever made. Here is an opera by the composer of the Coq d'Or, out of which even the blasé Metropolitan might get a "kick."

* * *

Honegger's Latest

Honegger, who wrote an oratorio about King David, then a symphonic celebration of a locomotive, then a musical version of a football game, has now finished a work called Vermouth-Cassis. Vermouth-Cassis is a French cocktail. Religion, machinery, sport, drink—what next?

C. S.

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

Corrects Messrs. Strong and Nagy

Eastman School of Music,
Rochester, N. Y., April 10, 1931.

Editor, Musical Courier:

I have been much interested in the article of John Tasker Howard in the *MUSICAL COURIER* of December 6 concerning the Hewitt setting of The Star Spangled Banner and in the letter of Messrs. Strong and Nagy in the *MUSICAL COURIER* of January 10. Unfortunately I have not seen the photostatic copy with the historical sketch which Messrs. Strong and Nagy distributed among individuals and libraries. The Sibley Musical Library of the Eastman School of Music is perhaps unknown to them.

Their statement that they discovered the Hewitt composition is incorrect for I discovered it some ten years (or more) ago when I was in charge of the music collections of the Boston Public Library. I noted it in the catalogue of a London dealer and ordered it for the library. When it was received I realized that it was a very rare thing and wrote to Mr. Sonneck asking him if he could tell me anything about it. His letter in reply should be now in the files of the Boston Public Library. He told me that he had never heard of it before and assured me that I had acquired a most rare and precious thing for the music collections.

Messrs. Strong and Nagy seem to attach significance to the fact that Mr. Sonneck does not mention the Hewitt setting in his report on The Star Spangled Banner published in 1914. Naturally he does not because his report had been in print several years before the Hewitt composition was brought to his attention.

Their statement "nor have we been able to find any record of Hewitt's composition in any library or historical society" is puzzling for it seems incomprehensible that any one attempting any musical research should fail to examine the collections in the Boston Public Library. A glance at the card catalogue of that library would have revealed the Hewitt setting at once. One paragraph in Messrs. Strong and Nagy's letter even seems to indicate that they doubt Mr. Howard's statement that the Boston Public Library has had a copy for some years.

Very truly yours,
BARBARA DUNCAN,
Librarian.

Haggerty-Snell Writes on Diction

New York, April 13, 1931.

Editor, Musical Courier:

Many of my colleagues are advertising to teach diction, which Webster defines as a choice of words, and none of the other authorities give preference to any other meaning. Enunciation, not diction, or possibly enunciation and pronunciation combined, is what we should teach. No one has any right to change the diction of the lyrics. To teach the enunciation and pronunciation of the diction of the songs might be well, for heaven knows, the words of a song are seldom understood by the audience! "Barley on my lips" puzzled me, until I discovered that "with folly on my lips" was the sentence in the song, Duna. Not the diction, but the pronunciation and enunciation of the words give the diction its meaning.

Sincerely yours,
IDA HAGGERTY-SNELL.

A Comprehensive Music Library

College Station, Texas, April 2, 1931.

Editor, Musical Courier:

Here is a list of books on harmony, fugue and counterpoint, theory and instrumentation etc., that I have on hand now, with a request that you write me of any books which are not in this list but should be:

Miscellaneous—Grove's Dictionary, five volumes; Oxford History of Music, Vol. I; Elson's History of American Music; Surcouffe & Mason's Appreciation of Music; Beethoveniana, Gustav Nottebohm; Further Beethoveniana, Gustav Nottebohm; Henderson's Orchestral Instrumentation; Mason's Orchestral Instruments; Goepf's Symphonies and Their Meanings, three volumes; Hermann Smith's Sound on the Organ and in the Orchestra; Elson's Orchestral Instruments; Upton's Standard Operas, Symphonies, Oratorios, Cantatas, four volumes; Hanslick's The Beautiful in Music; Ambros's Boundaries of Music and Poetry; Bach's The Art of the Art of Schubert and Loewe; Mason's Beethoven and his Fore-

runners, Romantic Composers, Grieg to Brahms, three volumes; Cowell's New Musical Resources; Istel's Writing Librettos; Baker's Musical Terms; Baker's Biographical Dictionary of Musicians.

Wagner—Wagner's Prose Works, eight volumes, complete; Ashton Ellis' Life of Wagner, five volumes (Vol. IV unable to get); Wagner's My Life, two volumes; Richard to Minna Wagner, two volumes; Wagner to Mathilde Weisendonk; Liszt-Wagner Correspondence, two volumes; Houston Chamberlain's Wagner; Lavignac's Music Dramas of Wagner; Letters of Franz Liszt, two volumes; Kobbe's Wagner's Music Dramas.

Harmony—Prout's Harmony; Prout's Analytical Key to Harmony; Jadassohn's Harmony; Chadwick's Harmony; Richter's Harmony; Goodrich's Harmony; Loewengard's Harmony Modernized; Bussler's Harmony Elementary; Bussler's Elements of Notation and Harmony; Bussler's Piano-forte Harmony; Cornell's Tables of Keys and Modulations; Turner's Scales. Wedge's Keyboard Harmony; Gabriel's New System of Harmony; Boies's Harmony Made Practical; Goetschius' Materials Used in Musical Composition; Goetschius's Tone Relations; Robinson's Aural Harmony, parts 1 and 2; Rinsky - Korsakoff's Harmony; Fowle's Harmony in the Study of Piano.

Counterpoint—Pearce's Student's Counterpoint; Stephan Krehl's Contrapunkt; Bussler's Kontrapunkt und Fugue (German); Bellevman's Contrapunkt (German); Baker's Manual of Counterpoint; Pearce's Modern Academic Counterpoint; Rockstro's Rules of Counterpoint; Richter's Counterpoint; Bridge's Double Counterpoint and Canon; Spalding's Tonal Counterpoint; Kitson's Art of Counterpoint; Goetschius' Elementary Counterpoint; Lehmann's Simple Counterpoint; Clarke's Counterpoint Strict and Free; Morris's Contrapuntal Technique in the Sixteenth Century; Koechlin's Precis des Regles du Contrepoint (French); Pearce's Composer's Counterpoint; Goetschius' Applied Counterpoint; Jadassohn's Manual of Counterpoint; Cherubini's Counterpoint and Fugue; Prout's Counterpoint Strict and Free; Prout's Additional Exercises in Counterpoint; Dubois's Contrepoint et Fugue (French); Prout's Fugue; Prout's Fugal Analysis.

Musical Form, etc.—Goetschius's Larger Forms of Musical Composition; Prout's Musical Form; Prout's Applied Forms; Goetschius' Homophonic Forms of Musical Composition; Cornell's Musical Form; Goetschius's Exercises in Melody Writing; Paterson's How to Write a Good Tune; Rudiments for Piano Students (Jubb); Rhythm in Music (Wedge); Ear Training and Sight Singing (Wedge); Advanced

Ear Training and Sight Singing (Wedge); Jousse's Catechism of Music.

Instrumentation—Forsyth's Orchestration; Borch's Practical Manual of Instrumentation; Prout's Orchestra, two volumes; Patterson's Practical Instrumentation; Johnstone's Instruments, Modern Symphony Orchestra; Riemann's Catechism of Musical Instruments; Laurendeau's Practical Band Arranger; Goldman's Amateur Band Guide; Richard Hoffman's Practical Instrumentation, seven parts; Widor's Modern Orchestra; Berlioz's Modern Instrumentation and Orchestration; King's Modern Instrumentation and Orchestration.

Full Scores: All of Wagner, Rienzi to Goetterdaemmerung, pocket edition; many Verdi; and stacks of pocket scores, mostly Eulenburg.

Sincerely yours,
SAMUEL E. ASBURY

(Mr. Asbury is a professor, of chemistry we believe, at A. and M. College, College Station, Texas. He is also a musician, and has composed, or is composing, a historical music drama, of which frequent mention has already been made in the *MUSICAL COURIER*. It seems to us that in the foregoing list of more than one hundred volumes, Mr. Asbury has all the books any musician would require and some that he might well get along without.—Editor's note.)

Deppe and Digits

Adelaide, Australia, March 14, 1931.

Editor, Musical Courier:

In your issue of January 10, 1931 (answering anything in the *MUSICAL COURIER* from this hick town seems like addressing a message to the present day from the times of King Caractacus) under "This, that, and the Other Thing," Mr. R. McClanahan asks for information about Deppe.

There are chapters about that interesting gentleman and his teachings in a delightful book by Amy Fay entitled Music Study in Germany, first published in Chicago in December, 1880, prior to which the charming and impressionable little Amy had spent several years in personal contact with Liszt, Kullak, Deppe, Tausig, Joachim, Sherwood, Bilow, Clara Schumann, Rubinstein and others, also being associated with Anna Steinecke. Later in London, Amy published a set of exercises on the Deppe method, but from all she says therein and all she says in her book, Deppe's ideas were very poorly elaborated, though quite indisputably sound as far as expounded.

His teaching was quite in accord with that of Leschetizky, whose teachings were far more satisfactorily illustrated and defined, covering the subject comprehensively in the publications entitled, The Leschetizky Method, by Marie Prentner (Curwen) 1903, and The Hand of the Pianist, by Marie Unschuld Von Malesfeld, Breitkopf & Hartel, 1903.

The very essence of that intimate control of tone production responsible for the

internal sparkle and clean enunciation of polyphonic content, relies upon the application of the true principles of muscular control which apply to all athletics, as was realized by Deppe and others, and is concisely and adequately unfolded in the works above mentioned.

Hoping this helps your correspondent,
Yours truly,
PAUL HOWARD.

I See That

Forty-five different operas have been presented at 169 performances at the Metropolitan this season.

Frantz Proschowski will again teach at the Chicago Musical College this summer. Betty Tillotson has arranged an original program for the Annual Music Day Meeting of the Woman's Press Club.

Johanna Gadske will return to America next season and sing in concert and opera.

Lore Deja, graduate of the Wigman Dance School, will teach at the Cornish School this summer.

Julia Seargeant Chase Decker is in New York, supervising various functions of the Music-Drama-Dance Club.

Claude Warford arranged a series of operatic revues at his studio.

George Liebbling's concert Mass will be given at the University of Southern California during commencement week.

Ernest R. Voigt is now on the staff of the Associated Music Publishers.

Alexander Gretchaninoff will return to America next season under the management of Annie Friedberg.

Frederick R. Huber will be manager of the six weeks' summer session of the Peabody Conservatory.

Phyllis Krauter is now under the management of Vera Bull Hull.

Alfred Y. Cornell will sail for Europe on June 12.

There will be eight changes in the personnel of the Philharmonic-Symphony Orchestra next season.

The Charlotte Lund Opera Company will give a performance of Marta for children at Town Hall on April 25.

The Carl Rosa Opera Company had to bring its London season to a premature close.

The Bach B Minor Mass will be given in its entirety at Carnegie Hall on May 4.

The Chicago A Capella Choir will make a tour of Europe next February.

Bernard Preston, Canadian concert manager, was arrested because of alleged theft from subscribers of his concert series.

The 1930 Yearbook of the Music Teachers' National Association has been issued.

Jacques Pillois lectured on French songs in Boston on April 18.

The Juilliard School of Music will publish a new orchestral composition by Charles Martin Loeffler.

Carl Weinrich will finish his all-Bach recitals on Monday evening, April 27.

John Finnegan has begun his twenty-seventh year as tenor soloist at St. Patrick's Cathedral.

Laurie Merrill, American poet, has been elected a member of the Poetry Society of London.

James Massell has recovered from a long illness; his new book, Singing, will be issued in the autumn.

Oskar Straus, Viennese composer, has arrived in this country.

I WONDER:

Why that show called Parsifal, which is alleged to be so terrible, always draws a full house.

Also, why Wagner led again on the Metropolitan's list of popular composers.

Why Mr. Bodanzky can give us uncut Parsifal and the uncut Ring but not a complete Tristan and Isolde.

Why singers insist on the same old repertoires, especially in the lieder field.

Why not Wozzek at the Metropolitan.

Also Boris, Kovanchina, Coq d'Or, Snegourochka, Petrouschka and Pique Dame, not to mention Eugene Onegin, Leoncavallo's Boheme, Oedipus Rex and the majority of Richard Strauss' magnificent operas. And the Puccini Trio.

Why we still await the great American opera and symphony?

When conductors will realize the creative genius of Henry Hadley, an American, by the way.

Why we have to import sensational singers when we have them in our midst.



Mrs. Dummster: "Which opera do you think I'd like better, Madame Butterfly or Wagner's Cycle?"

Foreign News in Brief

FRENCH COMPOSER HONORED ON HIS EIGHTIETH BIRTHDAY

PARIS.—The eightieth birthday of the veteran French composer, Vincent d'Indy was celebrated in Paris by special concerts of his works. The Colonne Orchestra gave a concert of several orchestral pieces, including the entire second scene from the first act of his opera, *Fervaal*, the conductor being Gabriel Pierné. The composer, who was present, was accorded a tremendous ovation.

On the same evening the Société Nationale organized a concert of d'Indy's chamber music, in which the composer took part as conductor and accompanist.

There followed a banquet, which was attended by three hundred and fifty persons, including many distinguished musicians.

M. H.

RUSSIA PLANS FOUR OLYMPIADES

LENINGRAD.—The Soviet Education Ministry is planning an extensive campaign to select the best choral and orchestral units of the country to take part in the great Olympiad of 1932. To this end, four lesser Olympiads will be held this year; one will take place in Nijni-Novgorod, for the northern provinces; one in Samara, for the Tatar and Volga tribes; and one in Moscow, for the Moscow and Leningrad territories.

P.

OPERA COMPANY FORCED TO CUT SHORT ITS LONDON SEASON

LONDON.—The sad news that the Carl Rosa Opera Company has had to bring its London season to a premature close has aroused much sympathy and speculation in musical circles. Economic depression forced the company to cut short its provincial tour early in the spring, and it has been playing at the Lyceum Theater in London during the worst theatrical slump on record. In spite of excellent performances of popular operas, the support has not justified a continuation of the season, and the cycle of Wagner's *Ring*, given in English, which was planned for the middle of April, had to be abandoned.

J. H.

ANOTHER SEA-SIDE TOWN PLANS FESTIVAL

TORQUAY, ENGLAND.—The success of the last music festival here has encouraged the municipal orchestra authorities to announce another short festival to be held from April 15 to April 18. The orchestra will be augmented to fifty performers, and Sir Henry Wood, Sir Hamilton Harty, and Dr. Adrian



ANTONIO LORA, ULLRIC COLE AND VITTORIO GIANNINI, the composers whose works will be heard at Town Hall, New York, May 5, at the chamber music concert of the Juilliard Graduate School. They were chosen for this honor by Rubin Goldmark, head of the composition department of the Juilliard School.

Boult have been invited as guest-conductors. A number of new works by English composers will be heard for the first time on this occasion.

J. H.

AN OPERA ON FRIEDEMANN BACH

BERLIN.—Friedemann Bach, the new opera by Paul Graener, will have its world premiere at the Berlin Municipal Opera in May.

T.

JAPANESE COMPOSER ADVOCATES QUARTER- TONE SCALE

PARIS.—"European and American music will be limited in its expression as long as the modern piano suppresses the quarter-tone scale" the Japanese composer, Kosak Yamada declared on his arrival here. He is completing an opera to a libretto by E. Percy Noel, which will be ready for presentation at the Opera Comique in May. The work will fully exploit the quarter-tone scale.

H. J.

N. Y. College of Music Students Heard

Three singers, five pianists, one harpist and two string ensemble numbers made up the April 10 (Grand Central Palace) students' recital, New York College of Music, Hein and Fraemcke, directors. Standing room only was to be had after 8:15, the size of the audience being in direct ratio with the enthusiasm. One of the directors said,

"All did so well that individual mention is unnecessary." Concentrated effort by the young students resulted in every case in a fine performance. The singers were Benjamin Boyle, Sophie Beutelspacher, and Winifred Welton; pianists, Hilda Fortuny, Yolanda Bogner, Anthony Santangelo, Isabel Berman and Tessie Rutkowitz; harpist, Victoria Brown; players of stringed instruments, Rosalind and Gloria Palmer, Marguerite Buttlemann, Anthony Parisi and Marion Seitz.

Another concert was scheduled for April 24 and still another is planned for May 7. The annual commencement will take place on June 19 in Town Hall.

Sektberg Directs Plainfield Club

The third annual spring concert of the Plainfield Choral Club was held March 24, Willard Sektberg conducting, with Nora Fauchald, soprano, as soloist. The program included *Daybreak* (Fanning), two motets by Palestrina, Elgar's *The Banner of Saint George*, and *The Hymn to the Sun* from *Iris* (Mascagni).

From the Plainfield Courier-News is quoted the following: "Mr. Sektberg has trained his choir to sing with good balance, stirring volume, effective pianissimos, and excellent tone quality. One thing particularly notable was the absolute absence of any strident quality. Proper stress was laid on dramatic values, and the climaxes were exceedingly well taken. All through the program there was evident understanding between conductor and singers which bespoke careful preparation, and emphasis laid upon interpretation."

Miss Fauchald was heard in the aria from *Tannhauser* and a group of American songs, besides singing the role of the Princess in the Elgar work. Mr. Sektberg's *Loneliness* was one of her numbers, and this she was compelled to repeat; she completely captivated the audience with her beautiful voice and personal attractiveness.

John Ahlstrand was the capable accompanist for the chorus.

Ariel Gross Artist-Pupil, Ella Van Deusen, Directs Chorus

The fifth annual concert of the Sayville (Long Island) High School, which took place on April 1, was a most successful affair. The program contained vocal and instrumental solos, choral numbers, and works for orchestra played by the Senior and Junior Orchestra respectively.

Under the direction of Ella Van Deusen, the chorus sang Mendelssohn's *On Wings*

of Song and H. Alexander Matthews' *A Morning in Spring* in such a manner as to win the applause and appreciation of the audience. The personnel of the chorus consists of fourteen girls, chosen from the entire membership of the High School for the beauty and freshness of their voices. They gave every evidence of having worked faithfully at rehearsals under the careful guidance of Miss Van Deusen. The voices were well balanced, their attack was good, and



ELLA VAN DEUSEN

they showed a fine appreciation of the music presented. The girls also made a very attractive appearance on the stage.

Miss Van Deusen is one of a number of musicians who pursue their musical studies at the New York studios of Ariel Gross, for the past six years having studied piano and theory with this well known pedagogue. Miss Gross herself, although still young, has many years of intensive musical work to her credit.

Marta Performance for Children

The Charlotte Lund Opera Company will give a performance of *Marta* for children at Town Hall on Saturday morning, April 25. The principals include Madge Cowden, Gretchen Haller, Frederick Hufsmith and H. Wellington Smith, with the Aleta Dore ballet, and an orchestra under Allan Robbins.

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ON THE S.S. EUROPA

during one of its recent crossings to Europe, S. Hurok gave a dinner in honor of several artists. Among them, and included in the photograph, are: Isaac Dobrowen, conductor of the San Francisco Symphony, and his wife; Conductor Max Von Schillings, composer of Mona Lisa, who recently finished touring with the German Grand Opera Company; Anne Roselle, soprano of the Philadelphia Grand Opera Company; Alexander Kipnis, basso of the Chicago Civic Opera, and his wife; Yvonne Georgi and Kreutzberg, the dancers, and George Szell, visiting conductor of the St. Louis Symphony Orchestra. Mr. Hurok is pictured at the head of the table. The evening proved to be a charming one.

Mount Studio Notes

Mary Miller Mount, pianist, accompanist and vocal coach, of Philadelphia, is the teacher of numerous active artist-pupils. James A. Bostwick, pianist, was heard in recital, March 14, at Mrs. Mount's studio and on March 19 before the Everywoman's Club, Glenside, Pa. Violet Crandall, accompanist, recently appeared in Germantown, Pa., with Henri Scott; in Swarthmore, Pa., with Lewis James Howell; and at the Bellevue-Stratford, Philadelphia, with Lisa Lisona, soprano, and Jacques Singer, violinist, of the Philadelphia Orchestra. Frances Ford, pianist, has twice appeared as soloist for the Oak Lane Review Club. Mary Winslow Johnston, accompanist, appeared at the Philadelphia Bureau of Music Concert, at the Y. M. C. A., Germantown, and at the Matinee Musical Club; several radio engagements have been fulfilled by this accompanist. Anna Adams, soprano, was presented in a private musicale, March 20; Helen Deeter, soprano, sang, April 9, over Station WRAX. Theodora Gurley appeared, April 6, before the Philadelphia Music Club.

In addition to her pedagogical activities, Mrs. Mount has been appearing in two programs every Sunday over Station WHAT. In one of these she accompanies the soloist on the Ledger Hour; for the other, she appears in a violin and piano recital with Jeno de Donath, violinist. Theodore Presser has recently published a piano composition by Mr. de Donath—a tango, entitled Bonita, and dedicated to Mrs. Mount. For three months of this season Clara Clemens Gabrilowitsch coached with Mrs. Mount.

Progress at the Seagle Colony

Oscar Seagle will reopen his summer colony for singers at Schron Lake, N. Y., on June 1, continuing through October 1.

The ideals on which Olowan (its name) was founded were the desire to bring talented young people into a wholesome atmosphere amid surroundings so beautiful, so natural, so simple that these qualities would become an integral part of their character.

From the material side, things were not always easy. The Seagles located in the wilderness—there were no adequate roads, no water or sewage systems, no electricity or gas—and these utilities, essential to health and comfort, were excessively expensive in construction due to natural obstacles and the remoteness of their location. But now what a thrill a student gets when turning into the lovely road that leads from the highway. Or when standing on a hill and getting a view of the lakes, the delightful studio and the cottages. And their charming interior offers a new thrill. The Seagles are proud of these physical results and the great volume of artistic accomplishment, but through it all they have grown spiritually. The quality and sincerity of their work there together have been shown in the weekly Vesper Services as in everything else. B.

Hochstein String Quartet for Eastman Festival

The Hochstein String Quartet will be one of the organizations heard during the festival to be given in May by the Eastman School, Rochester, N. Y. The personnel of the quartet is: Harry Friedman, first violin; Anthony Donato, second violin; Arthur Stillman, viola; and Louis Meltzer, cello. All of them are graduates of the David Hochstein Memorial Music School of

Rochester and scholarship holders at the Eastman School. The quartet was formed in the Hochstein School under the direction of Samuel delov of the Eastman faculty.

Kortschak's Summer Class in the Berkshires

Two of Hugo Kortschak's former pupils have recently had successful appearances in Europe. Minna Krokowsky gave a recital at Bechstein-Saal, Berlin, and Milton Steinhardt a concert of the Foundation des Etats Unis d'Amerique in Paris.

As Mr. Kortschak has done for years, he will spend his summer at Cummington, Mass., in the lovely Berkshires. Pupils attend the class from June 15 to September 15 to combine serious work with the enjoyment of lovely surroundings. This is of particular advantage to teachers who want to refresh their repertory and discuss their teaching problems and yet need a complete change from the work of the season.

Inkova Glee Club Concert, May 4

The Inkova Glee Club, which is directed by Ross David, well known voice teacher and composer, will give its eleventh concert, May 4, in Carnegie Chamber Music Hall, New York. The first half of the program will feature music by Americans, and the chorus will be augmented by some of Mr. David's artist-pupils, who will offer solos. Two numbers by Elizabeth H. David—Processional, and A Singing Lesson—will be presented on this occasion.

April 28, Mrs. David, who is a pianist as well as composer, will appear in South Orange, N. J. Several of Mrs. David's songs are included on the program, among them, Trees, Honeysuckle, Revelation, and To a Violet.

Maurice Lafarge Active

Maurice Lafarge, successful teacher, coach and singer, toured with Melba in 1910 when he was her accompanist. Mr. Lafarge is the French repertory coach in the studios of Alice Garrigue Mott and Esperanza Garrigue, besides having a large class of vocal pupils and many who coach French repertory with him in his own New York studios.

Among the artists in Mme. Mott's studio who work with him is Marian Paine, who recently became the wife of Major William Kennelly. Mr. Lafarge and some of his artists broadcast regularly over station WMSG.

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CATHERINE GERTRUDE BIRD, 103 Eliot Street, Detroit, Mich., June 15.
JEAN WARREN CARRICK, Dean, 160 East 68th Street, Portland, Oregon, June 8; Chicago, Ill., July 24; San Francisco; Los Angeles; New York.
DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Avenue, Brooklyn, N. Y.
ADDA EDDY, 136 W. Sandusky Ave., Bellefontaine, O.; Cincinnati; Toledo; Indianapolis, Ind.; Buffalo, N. Y.; Pasadena, Calif.
BEATRICE S. EIKEL, Kidd Key College, Sherman, Texas, June 1.
IDA GARDNER, 17 East 6th Street, Tulsa, Okla., June 8.
GLADYS MARSALIS GLENN, Amarillo Piano Conservatory, Amarillo, Tex., June 8; Colorado Springs, Colorado, July 27.
FLORENCE GRASLE CAREY, Michigan State Institute of Music, Lansing, Mich.
HARRIET BACON MACDONALD, 6010 Belmont Ave., Dallas, Tex.; 1422 Battery St., Little Rock, Ark.; 13434 Detroit Ave., Cleveland, O.
MRS. WESLEY PORTER MASON, College of Music and Arts, Dallas, Texas; Wichita, Kans.; 10320 Walden Parkway, Chicago.
MRS. LAUD GERMAN PHIPPIN, 3504 Potomac Ave., Dallas, Tex., June 6; 1115 Grant Street, Denver, Colorado, July 27.
ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., June 15; also Jan. and Nov. each year.
VIRGINIA RYAN, 76 East 79th Street, New York City, June 15.
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CAROLINE D. THOMAS, 1220 Lee St., Charleston, West Va., June 8.
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Franz Liszt in Word and Picture

(In six weekly instalments. Part I appeared March 28.)

PART V

(Part VI, the concluding instalment, in next week's issue.)



(34) LISZT CONDUCTS IN BUDAPEST

After his appointment to the presidency of the new Hungarian Music Academy in Budapest Liszt each year spent from Christmas to Easter in the Hungarian capital. From Easter to September he lived and taught in Weimar, and during the Fall he was in Rome. The accompanying picture, which appeared in a contemporary journal, shows the master conducting a music festival in Budapest. Note the circular arrangement of orchestra and chorus, as a result of which the conductor is compelled to turn his back on a considerable number of performers.



(35) MUSIC ACADEMY, BUDAPEST

In 1875 Liszt became president of the Hungarian Music Academy in Budapest, an institution in the founding of which he was a prime mover. In this capacity the master exerted a widespread and most beneficial influence on musical instruction in Hungary.



(36) A LISZT CARICATURE FROM THE SEVENTIES

Like all great men, especially public performers, Liszt was frequently the subject of the caricaturist's art. Here he is pictured playing at a charitable concert "feeding the ear with enchanting tones and the poor with bread."



(37) LISZT AT FIFTY

When Liszt realized that he could never wed the Princess Wittgenstein he took holy orders in 1865 and was ordained an Abbé. From that time on he interested himself chiefly in sacred compositions. Pope Pius IX called him "his Palestrina," and wished to place him at the head of the music in the Sistine Chapel, Rome, but the opposition of the Italian cardinals defeated Liszt's appointment.

Franz Liszt in Word and Picture



Abbé Franz Liszt.

(38) LISZT IN LATER YEARS

The twilight of his life brought Liszt many worldly honors. Numerous concerts, exclusively of his works, aroused boundless enthusiasm. In Budapest, 1873, the golden jubilee of his artistic career was celebrated with great pomp and circumstance. Countless decorations were bestowed upon him. The University of Königsberg conferred an honorary Doctor's degree on him, and the Emperor of Austria raised him to the rank of an hereditary noble. He was gentleman-in-waiting to the Grand Duke of Weimar and had the freedom of many cities.



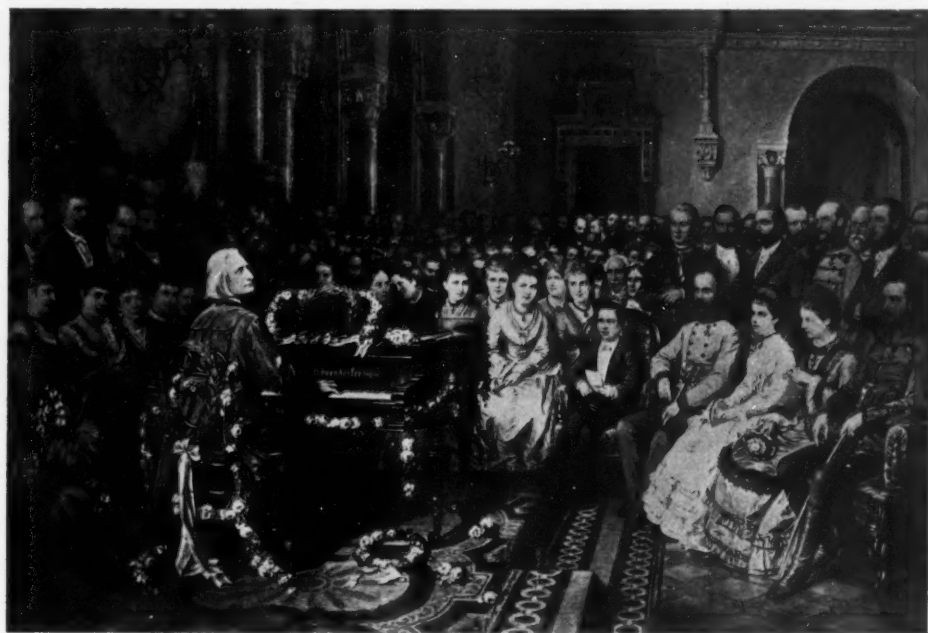
(40) THE AGED LISZT IN THE COMPANY OF LEADING HUNGARIANS

Here the master is shown in a select circle of distinguished Hungarians. Next to him sits Cardinal Haynald, and on the sofa next to the piano are Count Apponyi and Count Karatsony. Behind the two noblemen we see (with arms folded) the famous Wagner conductor, Hans Richter, and the pianist and publisher, Nepomuk Dunkl, whose *Memoirs of a Musician* contain much interesting Liszt material.

(41) LISZT IN ROME

Silhouette by Böhlér

This silhouette by the well-known artist, Böhlér, shows the master Liszt in his priestly robes, as he appeared at the Vatican and in the cardinal's palaces in Rome. The shadow-picture is not without a certain subtle satire.



(39) A LISZT CONCERT IN BUDAPEST

Painting by Schams and Lafite, in Possession of the Bösendorfers in Vienna.

Here Liszt is shown playing in Budapest before the Hungarian ruler and the high aristocracy. At the left of the piano (a Bösendorfer) sit the wives of several Hungarian magnates. Behind them are (left to right) the music publisher, Dunkl; L. Bösendorfer, head of the celebrated piano factory of that name; the famous violinist, Remenyi and Count J. Schechenyi. To the right of the piano are, in the first row, Countess Andrássy; Crown Prince Rudolf, who, during his father's lifetime committed suicide; Emperor Franz Josef of Austria. Next to the Emperor are seen two members of the royal family, Archduchesses Gisella and Clothilde. At the right end is Archduke Josef, who still plays a leading role in Hungary.



(42) LISZT AT THE PIANO IN HIS LAST YEARS

During his last years Liszt again took up pianistic activities. In 1876 he had charge of a master class at the Budapest Academy, and between teaching and concertizing (mostly for charitable purposes) he was very busy. As in his younger days he led the irregular traveler's life, appearing in the larger cities of Germany, France, Austria, Hungary, Belgium and Italy.

Haggerty-Snell's Summer School

On solicitation of many out-of-town pupils, Ida Haggerty-Snell will give an intensive master course in her method of teaching piano and vocal music. Mme. Haggerty-Snell has studied with some of the greatest teachers of piano and vocal music, but has her own individual method, which produces quick and thorough results, involving the best points of her teachers, with which she combines her own original ideas. She has proven that everyone may be taught to sing or play artistically, regardless of age or talent. Her slogan is not "All may become artists," but "Everyone can be taught to sing or play artistically, regardless of age or talent." A gentleman of fifty-three, who was tone deaf, became a beautiful singer, she says, and Mrs. Wright, about whom so much has been written, took her first lesson at the age of eighty years. At eighty-seven she writes her teacher that she had a big concert on April 15. She says that the pianist, who at the age of sixty-three, took her

first piano lesson, developed into a remarkable teacher, living in Denver, Colo. Regarding children who began the study of vocal music at nine years of age, Mme. Haggerty-Snell claims that the correct method, backed by brains, will never disappoint the student.

Mme. Haggerty-Snell's method is unique; not only does she develop one musically, but mentally, morally and physically as well. One is made graceful, conscientious, discriminating, her training being educational in every respect, it is said. One of her strong points is the training of the speaking voice as used in every day conversation.

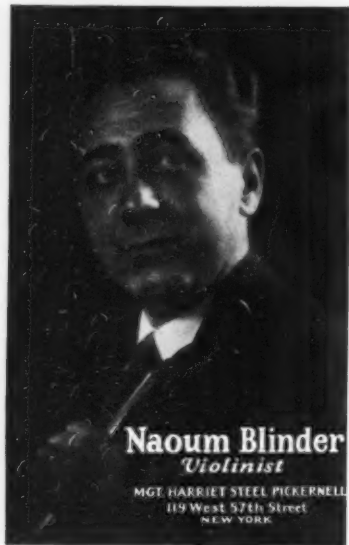
The course may be taken any time after June 1, until September 15. Studio recitals will be given as soon as pupils are ready, perhaps in two weeks, dependent on frequency of lessons and aptitude of pupil. F.

New Rochelle Choral Art Society's Concert

According to the Standard-Star of New Rochelle, N. Y., "the concert presented last night (April 14) by the Choral Art Society of New Rochelle under the direction of Charles A. Baker of New York was unquestionably the finest in the history of the organization. The combined voices of the junior section and the senior section, the accompaniment of the orchestra, and an able young pianist, Edwin McArthur of New York; the artistic work of Theodore Webb, baritone, who was the guest soloist of the evening, and the group of violin numbers by Antonio Lombardo, winner of the Choral Art scholarship, contributed to an altogether enjoyable program."

Chicago Soprano, Macburney Artist-Pupil, for Chicago Opera?

It is rumored that Leola Turner, gifted Chicago soprano, who won a Chicago Civic Opera scholarship for study abroad two years ago, will be engaged to sing with that company next season. Miss Turner, who went abroad for study and operatic experience, has had unusual success in opera. Miss Turner's success is Mr. MacBurney's, for when she studied under his able guidance for several years before going abroad his efforts were untiring to bring about success for this soprano, who he believed was destined for big things.



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Florence Foster Jenkins Honors Baroness von Hindenburg

A. R. Dupont photo

GUESTS AT THE LUNCHEON GIVEN BY FLORENCE FOSTER JENKINS

The New York American, and also the Journal, on April 10 gave conspicuous space to the report of a society luncheon given by Florence Foster Jenkins at the Ritz Tower. The Baroness and Mrs. Jenkins, popular founder-president of the Verdi Club, are captioned Notable Visitor Honored, Baroness von Hindenburg being the niece of the president of Germany. In the accompanying picture of the party, some of the following will be readily recognized: Mrs. Jenkins and Baroness von Hindenburg (in center—the latter with white collar); Gina Pinnera (recently presented with President Jenkins' gold medal for her beautiful singing), Ed-

ward Ransome (Metropolitan Opera tenor), Prince Mohiuddin, cellist), Nana Genovese (of the Metropolitan Opera Company), Dora de Philippe, Mesdames Alfred O. Corbin, George Washington Kavanaugh, Helen Reynolds, Betsie Spogen, Dru Pike (editor, Talk of the Town), Michael P. Barr, St. Clair Bayfield (noted English actor), Mr. and Mrs. Orrin Bastedo (tenor and soprano). Mrs. Jenkins last week sang in Washington and Philadelphia, and on April 29 will preside at the annual Rose Breakfast of the Verdi Club at the Westchester-Biltmore Country Club, when 300 members and guests are expected.

Charlottesville, Va., Festival

The Virginia State Choral Festival and the twelfth annual convention of the Virginia Federation of Music Clubs and the Virginia Music Teachers' State Association took place in Charlottesville, Va., April 14 to 17. Features of the festival included folk music and folk dance programs, two symphony orchestra concerts, a chorus of 1,000 voices singing Schubert's Mass in E flat, a Virginia composers' program, recitals by nationally known Virginia musicians, and choral competitions and massed choral concerts. John Powell, eminent composer-pianist, appeared as soloist with orchestra in his Rhapsody Negre. Mr. Powell was one of the many musicians who worked indefatigably in arousing interest in this series of concerts.

Warren's Summer Classes

Frederic Warren announces that he will hold voice classes this summer at The Majors, Madison, N. H., from June 15 to September 15. He will also conduct group classes at North Conway and at Portland. His New York studio will remain open until June 10.

Mr. Warren has built himself a home and studio at Madison, and has also had constructed an open air theater where concerts and other entertainments are given throughout the summer season.

Orloff Touring in Europe

Nikolai Orloff, pianist, is now on tour in Europe. He has played two sold-out recitals in Oslo, Norway, and appeared as soloist with the Oslo Philharmonic orchestra. During this month Mr. Orloff will play in Finland and the Baltic States; in May he will fulfill engagements in Germany and Paris; he will appear in London in June. Mr. Orloff has been engaged to play at the Leeds Triennial Festival next October with the London Symphony Orchestra, Sir Thomas Beecham conducting. Mr. Orloff

was in America during part of this season. Among his engagements were New York and Boston recitals and appearances with the New York Philharmonic-Symphony in Brooklyn, Washington and Baltimore.

Reception to Annie Louise David

On Sunday, April 12, St. Jean Jellicoe entertained in her New York studio for Annie Louise David, marking the reunion of many mutual friends after Miss David's extended professional tour of the Pacific Coast and Mrs. Jellicoe's sojourn in Europe.

Among the guests were: Johanna Gadske, Captain Frederick Tauscher, Geraldine Hall, Colonel Walter L. Bell, Baroness Adrienne Le Champ, Robert Vivian, Ada Hussey, Montague Shaw, Princess Atalie, Captain Arthur Wortham, Mme. Kurt Gloeckner, William Durieux, Marjorie Wilson, George Statin, Lucille Clare, Earl Oliver, Elsa Stralia, Jean S. Buchanan, Richard Hale, Lydia Fomesbeck, Mr. and Mrs. Lambert Fairchild, Mr. and Mrs. J. T. Brown, Dr. and Mrs. and Miss Moo, Kurt Grudzinsky, Ann Hardesty, Frank Severn, George F. Bauer and Mr. and Mrs. Gordon Westcott.

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Haarlem Philharmonic Society

In the grand Ballroom of the Astor Hotel the Haarlem Philharmonic Society presented on Thursday morning, at its fifth musicale of the present season, two artists of such superlative worth that two hours of genuine enthusiasm resulted. The members of the huge audience gave every evidence of personal pleasure, and the printed program was extended by many encores. The artists—in the order of their appearance—were John Charles Thomas and Hallie Stiles, neither of whom need any introduction to New York audiences or to readers of the MUSICAL COURIER.

The program was arranged in alternate groups. Both artists being noted opera singers, there were arias as well as songs, and the grand finale was a duet. The two accompanists: Viola Peters for Mme. Stiles and Lester Hodges for Mr. Thomas, were excellent. The more important musical numbers were: the aria, "Salome" from Herodiade, sung by Mr. Thomas, the Gavotte from Manon and the Louise aria (as an encore) sung by Mme. Stiles. The concluding duet was from Hamlet.

Mr. Thomas offered first a group of classic numbers—Rosa, Carissimi, Strauss and Brahms—and instantly won his audience by the smooth, luscious sonority of his powerful and expressive baritone, and by his innate and highly developed artistry. It was great singing, and as the program advanced the impression of it became more and more convincing, notably so in view of the singer's marked versatility. With the same ease and perfection he presented the dramatic arias, the classic Brahms and Strauss Lieder, and the lighter things, some of them humorous, some of them popular, and one, at least, in the nature of a folk song. This was David Guion's Home on the Range—a real, modern Home, Sweet Home. It delighted the audience, especially, no doubt, the extraordinarily fine, soft, delicate singing of the ending, which was repeated by way of encore. Humorous pieces that won much acclaim were When I Think Upon the Maidens by Michael Head, and Gwine to Heab'n, an exhortation by a Negro preacher, which Mr. Thomas used as an encore. And a popular waltz number was another one of his encores, I Sent Red Roses to You.

No negligible feature of this artist's great appeal to his public is his platform manner, dignified, well poised, full of assurance, and expressing a certain dry humor that is delightful. He announces his encores in a way (rare enough!), placid and without haste, that affords the audience opportunity to actually hear and understand the name of the song to be sung! Mr. Thomas also interjects little side remarks that bring him into intimate and friendly touch with his audience. With a combination of such singing and such personality, his success is not to be wondered at.

Immediately after the close of this concert, Mr. Thomas went to Philadelphia, where he appeared in Tannhäuser in the evening.

Mme. Stiles lent another attitude to the morning's offerings, that of the genuine prima donna, very gracious, very attractive, and with a choice of songs and arias wisely differing in every essential particular from that of Mr. Thomas. Her opening number, Clair de Lune, gave intimation of the style, and its warm, delicate passion thrilled the audience, as did, no less so, the somewhat similar Green of Debussy, Du Bist Wie Eine Blume by Schumann, and the brilliant and always popular Serenade of Richard Strauss.

In a second group Mme. Stiles sang pieces by Griffes, Merikanto and the lovely Floods of Spring by Rachmaninoff. Among her several encores was the famous setting of Joyce Kilmer's Trees, to which the colorful beauty of her voice added an indefinable charm. Throughout the morning Mme. Stiles displayed her splendid vocal equipment and musicianship through clarity of technical precision, dynamic shading and rhythmic variety of impressive worth.

It was a treat to hear two such vocal artists on a single program.

Verdi Club's Closing Musicale

The grand ballroom of the Hotel Plaza, New York, found an attentive and appreciative audience on hand, April 8, the Verdi Club Trio (Vera McIntyre, Myron Watkins and Arthur D. Mayer) opening the affair with Verdi's trio from Attila. Later they sang Anschman's Prayer, and the trio from Il Trovatore, all with excellent ensemble. Duets were also sung by the two men, and by soprano and baritone.

Josephine Lucchese (Philadelphia Opera Company) scored success in her artistic singing of Caro Nome (Rigoletto), with an extraordinary long high B at the close; later, her poise and exquisite singing of Liszt's Oh, Quand Je Dors, and her own setting of a Spanish Serenade originally by Caruso, brought her continued applause, so she added No Sir! with appropriate action. A featured event was the cello playing of Prince M. Mohiuddinn, Arabian, who

began with Bach and Haydn pieces, played with good taste, and ended with Popper's Vito, brilliantly performed. Brooks Smith and Mr. McArthur played accompaniments.

Introduction of honor guests brought to special attention many of the following: Mrs. Percy H. Goodsell, president, Washington Headquarters Association; Mrs. Homer Lee, regent, N. Y. County National Society of 1812; Amanda S. Hirsch, president general, Daughters of the Defenders of the Republic; Mrs. Leonard Hill, president of Criterion; Miss C. E. Mason, president of Mason College; Jessie Wilder of American Pen Women; Frances Peralta; Lois Pierce Hughes, president League of American Pen Women; Mrs. Orlando Von Bonnewitz, Dixie Club; Rosalie Heller Klein, president, N. Y. Matinee Musicale; Mrs. Clarence Lee Hilleary; Mrs. Charles McLendon, president of The Texas Club; Pauline Winslow, composer; Mrs. John McClure Chase, president, Washington Heights Women's Club, and Charlotte Lund, president of The Opera Club.

Announcement by President Jenkins included naming the attractive annual Rose Breakfast, Westchester-Biltmore Country Club, April 29, and presentation to Mrs. Clarence L. Hilleary of a gold platter for her services as chairman of the annual ball.

National Opera Club Program and Ball

The closing event of the seventeenth season of the National Opera Club of America, Baroness von Klenner, founder-president, at the A. W. A., New York, brought real educational uplift. "Our programs are built around a thought," said the president; "we are not a dancing or dining club, even though we believe there is music for head, heart and feet." She gave a short resumé of the season, with the constant sponsoring of American composers' works on every program, including Harriet Ware, Fay Foster, Mrs. H. H. A. Beach, Horatio Parker, Henry Hadley and others. "I was proud of the whole affair," said the president.

Mabel Wood Hill was introduced, and four of her interesting songs were sung by Alexandre Kurganoff, tenor, in English, German and French, Mr. Pavlovsky at the piano; he added an Italian barcarolle. Domenico Lombardi, baritone, sang modern songs with fine spirit, Marta Lanfranchi at the piano. La Sylphe gave two Japanese dances in costume, to music by Katharine Lively and Louis Polain. A talk by Dr. Leigh Henry showed this distinguished linguist, musician, ex-physician and man of the world as a close observer and humorous commentator on musical affairs. Ariel Millais spoke on Ballet and Opera and made many good points.

It was a remarkable program, full of musical variety and thought. Toward the close many arrivals showed the special interest in the dance which followed, reception of guests being an outstanding feature of the evening. Honor guests were: Dr. Leigh Henry, composer-lecturer; Director of Opera, London Academy of Music; Chevalier of the Legion d'Honneur, France; Knight of the Order of the Crown of Italy; Mrs. Leigh Henry, internationally known poet; Mrs. M. Wood Hill, American composer; Ariel Millais, president, American Ballet Guild; Rafael Diaz, tenor, Metropolitan Opera Company; honorary member, National Opera Club of America; Alexandre Kurganoff, tenor, Philadelphia Opera Company, and Domenico Lombardi, baritone, San Carlo, Naples.

Frank Sheridan Plays at Mannes School

Frank Sheridan, pianist, gave a recital at the David Mannes Music School on April 15 before an audience which overflowed the concert hall and filled the foyer, and which acclaimed the pianist's performance of the Brahms F minor sonata, Ravel Sonatine, and Chopin Eight Etudes. Mr. Sheridan deeply impressed his hearers, among whom were many colleagues, with his musical power and pianistic mastery. The audience demanded repetitions during the program, and three encores at the end: the Sarabande of Rameau, Chopin A flat waltz, and Stravinsky Etude in F sharp.

This recital was the second in the series of three being given by members of the artist-faculty. The first was presented by Paul Stassevitch, violinist, and the third, to be given on April 29, will be given by Otille Schilling, mezzo-soprano.

Dr. Carl to Give the Creation

Haydn's Creation will be sung under the direction of Dr. William C. Carl in the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York, on Sunday evening, April 26, at eight o'clock. This will be the final special musical service here for the present season. The series will be resumed in October. Soloists on this occasion will be: Grace Kerns, soprano; Amy Ellerman, alto; Theodore Karle, tenor; Edgar Schofield, bass, and the Motet Choir of the First Church.

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Jeannette Durno's Art

Whirring up the south lake shore drive in Chicago recently we threw our imagination into high and visioned the scene as it will appear to our grandchildren—when and if. Trees grown to a luxuriant maturity—a mellow atmosphere of age, for America, clinging about the Field Museum and Soldier's Field stadium, and Buckingham Fountain with a Wilfrid Clavilux playing a polychromatic symphony upon it in place of the solid colors now in vogue.

Momentarily impatient to see the achievement as well as the beginning of this splendor, we said to Jeannette Durno, who was beside us at the wheel. Whereupon this most diverting lady gave an inkling of the secret of her amazing success as a teacher, for she answered, "Oh, I don't know. I like things that aren't quite finished; I always itch to have a hand in the finishing process."

And Miss Durno invariably does her utmost to help in that finishing process, and that utmost is considerable, as so many pianists and teachers of piano in all parts of the country can testify. Few have her rich and varied background of personal experience, and fewer combine with that her understanding of how much of that experience the pupil should be exposed. She is all things to all pupils—from one who is learning to his surprise that his thumb has three joints, to the artist who is touring with the symphony orchestra.

Jeannette Durno is a musician before she is a performer upon any particular instrument. To begin with, at any early point in her career she had to decide whether to become a singer or a pianist. In Vienna, during the period of her many years' study with Leschetizky, she also studied voice with the famous Marianna Brandt, who insisted that such a lovely voice should not be lost to the world. For the benefit of the younger generation let us explain here that Brandt was to the contraltos of her day what her contemporary, Lilli Lehmann, was to the sopranos. Brandt it was who, when required to identify herself to obtain a registered letter in the New York post office, indignantly burst into the torrential cadenza from the grand aria in act four of *Le Prophete*. She got her letter.

But Miss Durno decided to be a pianist, largely because she was subject to tonsillitis, and in those days no one seemed to know what to do about such a condition.

She is amused and more than a little impatient at the comments anent the Leschetizky "method" which are current just now, and would like to know just what there is about his ideas of tone and technique that have become "old-fashioned." Like her teacher, she possesses the ability to see piano-playing steadily and as a whole, not as a way to get the keys down as quickly as possible, but as an end to the making of beautiful music. The foundations of a fine technique are the same always, no matter what superficial pegs are stuck upon to which to hang claims for a "new method." "Consciously or unconsciously," she says, "all pianists who have a beautiful tone, control of shading, and so on, must play more or less in the same way, the mechanism of the piano being what it is. The ear is always much more important than the fingers."

"To say that Leschetizky stressed finger action exclusively, and that arm weight, rotary motion, and other 'modern discoveries' were unknown in his teaching is ridiculous and merely displays the ignorance of any person making such assertions. Freedom and intelligence in both technique and interpretation were the main rules."

And they still are. Near one of the pianos in Miss Durno's attractive studio hangs a copy of Schmutzer's fine etching of Leschetizky. Miss Durno likes her teaching so much that she does not mind living in the house with it, refusing to join the band of musicians who herd together in noisy downtown studio buildings, preferring the absolute quiet of a detached house where one can concentrate entirely upon the finest points of tone without any bedlam from adjoining studios. It is a charming and stimulating background for the routine of daily lessons and for the engagingly informal recitals presented frequently for practice in "public performance."

La Forge-Berumen Studio Notes

Harrington van Hoesen, baritone, artist-pupil of Frank La Forge, was heard in recital at the Brooklyn Academy of Music. Mr. La Forge presided at the piano.

W. J. Henderson recently gave the second and third in his series of lectures at the La Forge-Berumen Studios. To illustrate these lectures music was presented by Mary Lawrence and Kathryn Newman, sopranos; Hazel Arth and Elizabeth Andres, contraltos; Robert Simmons, tenor; and Mr. van Hoesen, all from the La Forge-Berumen Studios.

Artist-pupils who have recently appeared over Station WEAf at the regular Thursday afternoon La Forge-Berumen Hour include: Lorna Doone, Virginia Dare Williamson and Giovanna d'Angelo, sopranos; Maria Halama, mezzo-soprano;

Isabella de Angelis, contralto; Harrington van Hoesen and John Uppman, baritones; and Phil Evans, accompanist. Mr. La Forge has also appeared on this hour as accompanist to his pupils.

The Bowery Mission was the scene of another La Forge-Berumen musicale, March 26. On the program were: Neva Chinski and Helen Dalby, sopranos; Isabella de Angelis, contralto; and Austin Travers, tenor; with Mr. Evans as accompanist.

Dino Borgioli Singing Abroad

After returning to Europe from American conquests, Dino Borgioli, popular lyric tenor, found his Italian public awaiting him with open arms. At Turin he was scheduled to appear in three appearances of *Traviata*; however, his success was so great that the management would not let him leave and he was obliged to sing five more performances. Of the first of these performances, the *Gazzetta del Popolo* said: "Dino Borgioli, who interpreted the role of Alfredo again, gave proof that he is always one of those few tenors with a generous voice who knows how to sing with ease in the higher register, and how to conserve his power even in the highest notes. While he was delicate in the lyric portions of the role, as one would expect from him, he knew how to sing with vehemence where it was required and he was effectively dramatic at the time that Violetta gave him her photograph."

The other artists in the performance were Stracciacari as Father Germont and Adelaide Saraceni as Violetta.

At a concert given at Cremona which was organized by Farinacci, Mr. Borgioli participated as guest of honor. The event was a noteworthy one and the elite of society were present. The daily, *Il Regime Fascista*, said the following about the tenor: "The real hit of the evening was the singing of the celebrated tenor, Dino Borgioli, about whom the newspapers had long talked and of his triumphs in the new and old world. This significant artist really triumphed last night by virtue of his exquisite gifts of his rich, moving and complete artistry by which he brought the large crowd to intense enthusiasm, giving to the listeners many moments of real pleasure. A clear voice, limpid in all the gradations of the high register and marvelous inclination in all the registers, extraordinarily easy in his high notes, gracefulness of phrasing, these are the gifts of Mr. Borgioli which were most obvious last night. He sang in a divine manner the aria of *Giordani*, *Caro mio ben*, finding a way to give expression to all of his artistic sensitiveness. He executed with admirable effects the difficult *Amarilli*, he rendered with finesse the beautiful *Dream of Manon*, he was romantically lyric in the *Serenade* from the *Barber of Seville*, and in the *Pescatore* a *Pusillie* song he found accents and inflections which he colored with great effect. The ovation which the Cremonese public gave him should signify to the distinguished artist the gratitude which was felt for his part-taking in the concert. Mr. Borgioli sang as an encore an appealing Spanish song, *Princessita*, bringing his listeners once more to unstinted applause."

On March 5, Mr. Borgioli sang the *Barber of Seville* at La Scala, and in Rome he will be heard in *Rigoletto*. He has also been asked to appear in Florence, and Genova made a bid for him in the *Barber*. However, he was unable to accept this offer due to his other appearances.

Twenty-Third Chicago North Shore Music Festival

The Chicago North Shore Music Festival Association will hold its twenty-third annual festival at Northwestern University Gymnasium, Evanston, during the week of May 18. Five concerts will be given on Monday, Tuesday, Thursday and Saturday evenings and Saturday afternoon, and the Chicago Symphony will take part in all five concerts.

Frederick Stock, conductor of the Chicago Symphony Orchestra, is this year's musical director, taking the place of Peter C. Lutkin, founder and director during the past twenty-two years. Assisting Mr. Stock in the drilling of the huge festival chorus of 600, recruited from the north shore and Evanston, are John W. Beattie and Horace Whitehouse of Evanston.

All the soloists engaged for the 1931 festival, with the exception of two, are new to festival audiences. Lily Pons, coloratura soprano who took Metropolitan Opera audiences by storm at her debut in January, is making her first trip west of New York to appear at the North Shore Music Festival. Paderewski, though he has been playing in America since 1891, has not before appeared at the Evanston festival. Dan Gridley, American tenor, comes to Evanston for the first time, to take part in the King David performance. Paul Leyssac, French author, actor and lecturer, first came to this country with Eva La Galienne on their way to Hollywood. Since that time he has appeared throughout the country in dramatic productions and lectures. Eleanor Reynolds, though an American by birth, has been so

steadily engaged abroad, especially in Germany on the operatic stage, that she is practically a stranger in her native land. Walter Widdop, tenor, comes here from the Cincinnati festival, for which he was brought direct from London, where he is noted as one of England's finest tenors. Jeannette Vreeland and Florence Austral are the only artists who have hitherto appeared at these festivals. Miss Vreeland made her debut in Evanston last year at the Lutkin Jubilee concert, and Miss Austral sang in 1925, the year of her American debut with the Cincinnati festival.

The festival chorus and the children's chorus of 1,500 will also take part in the week of concerts. The chorus has been rehearsing since the first of the year on the two major choral works to be produced, Honegger's *King David* and Roussel's 80th Psalm. Henry E. Voegel, manager of the Chicago Symphony Orchestra, is manager of this year's festival.

Juilliard to Publish Loeffler's Evocation

The Juilliard School of Music, according to an announcement made by the president, John Erskine, will publish a new orchestral composition by Charles Martin Loeffler. Mr. Loeffler's work, which is called *Evocation*, is written for symphony orchestra and a chorus of women's voices. The first performance was given recently by the Cleveland Orchestra under the direction of Nicolai Sokoloff. The excellence of the work and its remarkable success brought it to the attention of the Juilliard School of Music, and as a mark of its appreciation of Mr. Loeffler's position in contemporary musical life, the Juilliard School is making the composition available to symphonic orchestras by publishing it.

Angell and Kindler at Bryn Mawr

Ralph Angell appeared with Hans Kindler, cellist, at a recital for the benefit of the Bryn Mawr Summer School for Women Workers in Industry at Goodhart Hall, Bryn Mawr College, on March 25. The program included the Purcell suite, Tchaikovsky variations on a Roccoco Theme, sonata by Debussy, two Ravel numbers, and the Rimsky-Korsakoff *Flight of the Bumble Bee* and Nin's *Saeta* (*Invocation*) and *Granadina*. The artists were cordially received for their excellent rendition of the program.

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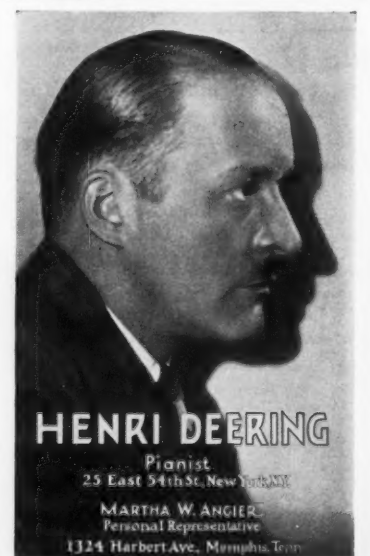
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A Visit With Dean Harold L. Butler at Syracuse College of Fine Arts

The Syracuse College of Fine Arts lies upon the summit of a high hill in what appears to the visitor to be the residential section of the city. Numerous buildings of Syracuse University are clustered about the spacious campus, among them the massive structure that is devoted to the arts, among them music.

Dean Butler was in the midst of a voice lesson when the writer of these lines arrived upon his brief and unannounced visit. Being in the neighborhood, a matter of a two-hour rail trip—and two hours back!—did not deter this visitor from "dropping in" at the home of so much that is important in music education, a school of which so much is reported that is good.

His lesson completed, Dean Butler welcomed his visitor cordially, and gave whatever information was sought. This concerned the work of the college, its teachers, its students, its equipment, and by way of demonstrating matters Dean Butler conducted a tour of the building.

An immense building it is, roomy and comfortable. To the dweller of New York's restricted housings these great rooms with their high ceilings seemed, indeed, imposing, and one quite envied those whose destinies conferred upon them the good fortune to work in such favorable surroundings.

The student is here offered all and everything that can conduce to his benefit, and not the least of these advantages is the fact that he is housed with the other arts, which may act as a stimulation and give atmosphere. It is like living in a city of the arts. The faculty of the musical college is carefully chosen and includes, in addition to Dean Butler, many teachers who are outstanding and held in wide and favorable repute in their profession. It is surprising, too, to the visitor to find so many names on the faculty.

The writer has before him the prospectus of the college for the coming season—1931-1932. The 1931 summer session is divided into two terms and is to be held from July 6 to September 23. During the ten days following September 14 there are various examinations for entrance into the college courses. The school year begins September 25 and continues until June 6.

It was possible for this visitor on the occasion of his very brief stay in Syracuse to meet only a few of the faculty members owing chiefly to the fact that they were all of them busy teaching. In the various rooms sounds of music were heard, but, naturally, lessons could not be interrupted. This faculty list includes the following names: Voice—Dean Harold Butler, A.B., LL.B.; Belle Louise Brewster, Mus. M.; Helen Riddell Holcomb, Mus. B.; Mary Aldrich Jones; Howard Lyman, Mus. D., and Lowell M. Welles; Piano—William H. Berwald, Mus. D.; Rexford Colburn, Mus. B.; Alfred Cowell Goodwin, Mus. M.; Jacob Kwalwasser, A.M., Ph.D.; May Louise McChesney, Mus. B.; George Mulfinger, A.B.; Kirk Ridge, Mus. B.; Earl Douglas Stout, Mus. B., and Harry Leonard Vibbard, Mus. M.; Organ—George A. Parker, Mus. D.; and Harry Leonard Vibbard, Mus. M.; Oboe—George A. Abell; Theory—William H. Berwald, Mus. D.; Joseph J. McGrath, and Zeno Kolatzky Nagel; Band Instruments—Elwin L. Freeman; Public School Music—Jacob Kwalwasser, A.M., Ph.D., and Flora Campbell Test, Mus. B.; Violin—Andre Polah, and Ralph Wade; Choral Music—Howard Lyman, Mus. D.; Cello—Ernst Mahr; Horn—B. L. Mott; Trumpet—Ralph Palmatier; Bassoon—Hristo Serafinoff; Harp—Grace Weymer; History of Music—Earl Douglas Stout, Mus. B. Mr. Stout is also organist and director of the Choir.

The studios in which these teachers give their musical instruction are all housed under one roof in a great building containing forty-nine class rooms and an auditorium seating 1100. There are more than 100 pianos and six pipe organs. In 1933, two years from now, the College of Fine Arts will be sixty years old, and during those years it has grown from what was originally little more than an experiment to an institution of learning of outstanding merit and impressive achievement.

Passing from room to room and observing at first hand the activity of the teachers, one could not but be enthused by the very genuine love of culture that is manifested by this interest in musical art. One must remember that this is in a district where there is none of the glamour that always attaches to great cities like New York, Chicago, Paris and Berlin. The visitor could not disassociate his mind from the feeling that here in Syracuse was perhaps a more sincere desire for culture than is invariably found in the metropolis, where pleasure of an exciting sort may be, and often is, quite as much of an attraction as the assurance of educational advantages.

One found the few teachers who could be spoken to fully alive to the problems of the day in music and the importance of main-

taining high standards and of entering into questions of pedagogy with open minds ready to accept advanced ideas. Dr. Kwalwasser is known as a careful investigator and a man of original ideas, but to one who knows him by his writings a personal contact proved in a way a revelation. His sharpness and quickness of thought and his very wide horizon start chains of thoughts and arguments that might well lead to endless discussion, and his very individual point of view is clearly the outcome of much consideration of subjects about which sudden judgment and conclusion are impossible. He is fond of an argument—as are all original thinkers—and has written notable articles on subjects related to the branches of musical education in which he specializes. There was, however, on this occasion no time for an argument—much to the visitor's regret.

Dr. Berwald welcomed the visitor cordially—and modestly. In spite of his great eminence and of his long service to the cause of the highest ideals of musical art during his extended career at Syracuse University, Dr. Berwald speaks little of himself. He is wrapped up in his work, his theoretical and practical teaching, and the progress of his adopted country; and America is fortunate to have such interest, for Dr. Berwald is a musician of outstanding achievement. As conductor, composer, concert artist and teacher he has had notable successes in America and Europe, and his many talented pupils are carrying on in accord with his principles and ideals.

Most interesting and illuminative was the visitor's talk with Dean Butler, responsible head of this entire educational undertaking. He is large, vigorous, commanding, but extremely affable, good natured and optimistic. He is sure that whatever trade depression, and whatever problems in the art world, may arise, they are only temporary. Music will always live as it always has lived; music education will continue to be available to everyone who desires it; and musicians will in the future attain higher average standing than in the past.

In other words, the world moves forward. This is the impression one derives from conversation with this director of large enterprise. The average of attainment and musicianship in Syracuse University, says Dean Butler, is already very high. Pupils come from distant places; entrance examinations and teaching methods are arranged so that talent may be served. The courses are practical, with insistence upon such theory as is essential to practical musicianship. Everything is done to make the students happy and to aid their work.

Dean Butler has a personality that is stimulating. The casual visitor to the school must realize that students who come under his care will be in good hands, and the teachers who have charge of the various courses are of such standing that every problem of the pupil must obviously be met with sympathetic attention as well as expert musical-pedagogical equipment.

It is difficult to find words to convey justly the deep impression made upon the writer by his brief visit to Syracuse. It was very enjoyable and, especially at this time, very encouraging. The school is thriving; there is energy in the faculty; adaptability, skill, high learning and sterling musicianship. For a musician to meet such musicians as these, to see them at work, to feel the satisfaction they take in achievement, is an experience never to be forgotten.

This visitor is worrying just now about only one thing—the time that must elapse ere he can make another visit to the Syracuse College of Fine Arts at Syracuse, N. Y.

F. P.

Merran Reader Well Received

On March 26 a concert for the benefit of the C-Opera Group was given at Steinway Hall by the Mendelssohn Trio (Virginia Shimer Carman, violinist; Elsa Paula Case, cellist, and Gladys Aller Squire, pianist), assisted by Merran Reader, soprano, for several seasons a member of the German Grand Opera Company.

Miss Reader and the trio were heard in Nocturne (John Prindle Scott) and Springtide (Grieg), after which she offered two groups by Marx, Strauss, Pfitzner, Rachmaninoff and Woodman. Miss Reader, in excellent voice, revealed to advantage a soprano voice of lovely quality, used with taste. A charming personality is an added asset. She was cordially received.

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A Short Opera by Eleanor Freer Presented at Gala Concert
—Choral Clubs Give Programs—Numerous Recitals—
Studio and School Notes—Items of Interest

CHICAGO.—At the Blackstone Theater, on April 12, under the management of Jessie B. Hall, a gala concert was given before a large and distinguished audience. The first part of the program was devoted to the presentation of Massimiliano, a short opera, by Eleanor Freer, in which the principal protagonists were Eva Gordon Horadesky, contralto; Edith Mansfield, soprano; Leslie Arnold, baritone; Rudolf Haas, tenor, and William Miller, tenor. Leroy Wetzel conducted and the Woman's Symphony Orchestra supplied the accompaniments.

After the intermission the Woman's Symphony, under the direction of its regular conductor, Ebba Sundstrom, made known a Scherzo Fantasy from the pen of Hamilton Forrester. Then Audrey Call, violinist, played a Valse Caprice by Theodor Troadle. The hit of the afternoon was made by the Intermezzo from Dr. J. Lewis Browne's opera, La Corsicana. The program came to a conclusion with Agnes Hope Pillsbury's playing of a piano Fantasy by Helen Sears.

LEILA BEDEKHOV AGAIN

Leila Bedekhov returned to the Civic Theater for a second dance program on April 12, and was greeted by a large and enthusiastic audience. She again delighted with her graceful interpretations of dances of the orient, all of which met with the enthusiastic approval of the spectators.

MISCHAKOFF STRING QUARTET

In his first season as concert-master of the Chicago Symphony Orchestra Mischa Mischakoff has accomplished big things—particularly with his string quartet, which has made vivid once more what ambition and unceasing work produce when vision illuminates the way. This well balanced quartet has made several appearances here during the season and at each there was noticeable a steady advance in their art until at the closing concert of the Chamber Music Society series, at Orchestra Hall, on April 12, these four symphony members reached a high mark of artistry. They played with spontaneity, fine balance, excellent spirit and finish a program comprising the Beethoven String Quartet in A major and the one in E minor by Smetana and the suite, The Pixy Ring, by H. Waldo Warner.

In its series the Chicago Chamber Music Society has brought the masses to chamber music by means of the splendid organizations it has presented throughout and of the popular admission prices, and for this it is to be highly commended.

APOLLO MUSICAL CLUB

What may be the last concert of the Apollo Musical Club took place on April 13, at Orchestra Hall, with the presentation of Georg Schumann's Ruth.

During the intermission it became known that unless funds are raised for next season the Apollo Musical Club, which is in its fifty-ninth season, will have to disband. This would be most unfortunate, as the club has long occupied an enviable position among choral societies of the world, and though in the last few years the management has erred in its choice of soloists and the general attendance had decreased long before the days of depression, it is to be hoped that the music-lovers of Chicago will become associate members of the club, thus assuring its continued existence. It is not the duty of a reviewer to give advice—

especially when not asked for it—but looking over the history of the Apollo Club, we are compelled to notice that annually, in the last few years the club has been on the verge of disbanding for lack of funds. This proves that there is something wrong with the management, as judging from the manner in which the Apollos sang the beautiful music of Ruth, the organization itself is today at its zenith. We have heard the Apollos for the last thirty years and do not recall as fine singing from the choristers as on this occasion. There is not a weak department, and to conductor Nelson is due praise for the manner in which he has revealed his cohorts. To Edgar Nelson, therefore, goes our praise and our hope that he will retain control over the destinies of the Apollos for many years to come, and that the rumor that he would resign from the organization is only some of that idle gossip that one hears nowadays in musical circles. Nelson conducted as though inspired, and had the soloists been as successful as the choristers, the superb Schumann score would have made an epoch in the annals of this club's history.

Of the soloists, Herbert Gould, bass, was the star, singing the role of Boaz with beauty of tone, fine enunciation and correct phrasing. The other soloists were good. To bring back popularity to oratorio famous soloists are necessary, and unfortunately among our present generation resident singers there are but too few who understand how oratorio should be sung. Years ago the Apollos brought singers of world-wide reputations as oratorio interpreters. Then the public came; but to hear young singers who have only achieved local renown is not enough to help the Apollos to replenish their depleted bank account. It is to be hoped that the management will not act as selfishly as it has in the past and will engage singers of renown instead of those who might be under the management of friends of the club.

TUESDAY SYMPHONY SERIES ENDS WITH HOROWITZ AS SOLOIST

The Tuesday afternoon concerts of the Chicago Symphony Orchestra closed in a blaze of glory, on April 14, when conductor Stock presented an unusually fine concert topped off with Horowitz as soloist. Again Horowitz displayed in brilliant manner his piano wizardry and again (in less than a week) did he sweep all before him, holding his audience spellbound throughout a masterly rendition of the Liszt A major piano Concerto. At its close he was tendered an ovation whose clamor was not stilled until he gave an encore thus fracturing the no-encore rule of the orchestra concerts. Horowitz then played the last movement of the B flat minor Concerto of Tchaikowsky; this, too, was greeted with storms of applause.

Nor was all the glory of the day for the soloist. Conductor Stock and his musicians not only lent superb support to the pianist, but contributed greatly to the afternoon's enjoyment with magnificent renditions of Stock's transcription of the Bach C minor Passacaglia and Fugue, and the Dance of the Happy Spirits from Gluck's Orfeo ed Eurydice and Richard Strauss' tone poem, Thus Spake Zarathustra.

INTERNATIONAL HARVESTER CHORAL SOCIETY

At its annual concert at Orchestra Hall on April 15, the International Harvester Choral Society presented a part-song con-

cert under the able direction of Richard DeYoung in a praiseworthy manner. The soloist of the evening, Emma Redell of the Chicago Opera, won the hearty approval of her listeners in operatic arias and lighter numbers.

LEON BENDITZKY'S BUSY SEASON

Depression seems to have had no noticeable effect on Leon Benditzky, who has been unusually busy throughout the season, which for him began early in September and will continue throughout the spring and well into the summer. This prominent pianist, accompanist and coach is much sought after in all three capacities, besides which he is on the staff of radio station WGN, and broadcasts regular programs every week. He teaches and coaches large classes at the North Shore Conservatory of music and is busy there from early morning until late in the evening. Recently Mr. Benditzky assisted at several out of town recitals and at the Chicago recital of Reinald Werrenrath; also at concerts of Louise Lerch, Mischa Livschutz, and many other well known recitalists.

Mr. Benditzky and his family recently moved into their new house in Rogers Park, where he has a beautiful studio and where he has had many musical gatherings during the season.

ESTHER GOODWIN IN RECITAL

Making her debut at Lyon & Healy Hall on April 15 Esther Goodwin displayed a well schooled mezzo-soprano voice, skill in its use and good musicianship. The young Chicago singer should go far along the road to success. She was encouraged by a large audience, who applauded her praiseworthy efforts throughout the evening.

MACBURNIE STUDIOS RECITAL

Another artist pupil from the class of Thomas N. MacBurnie, Mary Butler, soprano, was presented in recital at the south-side studio, on April 12. These recitals are very popular and are always listened to by audiences which tax the capacity of the large studio and whose enthusiasm gives evidence of their enjoyment. In her singing Miss Butler shows the result of the excellent training received under the guidance of Mr. MacBurnie, who has one of the largest vocal classes in Chicago and many of whose pupils are well known concert, oratorio and opera singers. In her program Miss Hunter displayed her beautiful, flexible soprano voice to advantage, and she sang with charm, understanding and fine enunciation. Songs by Tchaikowsky, Rachmaninoff, Arensky, Sachnoffsky, Dalcroze, Hahn, Fourdrain, Bartholomew, Brockway, Worth, Bax, Fiske and MacFadyen won her the full approval of her listeners. Anna Daze supplied excellent accompaniments.

SOCIETY OF AMERICAN MUSICIANS CONTEST DATE ADVANCED

The Society of American Musicians makes the announcement that the date of the contest for the Mason & Hamlin grand piano, donated by the Cable Piano Company, has been extended to October 1, 1931. The contest, for high school student pianists from Illinois, Indiana, Michigan and Wisconsin is extended in order to give young pianists a better opportunity for preparation.

SOUTHWESTERN COLLEGE CHOIR

En route to New York, where they are to give several concerts, Haydn Owens and his capella choir from Southwestern College at Winfield, Kas., stopped in Chicago to give a concert, on April 11, at Curtiss Hall. The choir sang a fine program so exquisitely as to evoke unusual enthusiasm from the many listeners. They sing unaccompanied songs in remarkable manner and carry out their director's demands to perfection.

AMERICAN CONSERVATORY NOTES

Allen Spencer, of the piano faculty, appeared in recital in Sioux City, Ia., on April 13 before the Piano Teachers Asso-

ciation. This was Mr. Spencer's seventh recital appearance in Sioux City.

Marjorie Gallagher Kenney, assistant to Gail Martin Haake at the American Conservatory, gave an address and demonstration on the Oxford Piano Course last week at the North Central Convention of the Music Supervisors Conference in Des Moines, Ia. Her subject was "From Rote Playing to Notation." Mrs. Kenney has been director of the piano classes in the Evanston public schools for the past seven years.

Dorothy James, a product of the Weidig Studio, is writing an opera based on Phillip's Paola and Francesca, excerpts of which have been successfully performed at Rochester, N. Y., under the direction of Howard Hanson.

Millia Dominguez, soprano, pupil of Karleton Hackett for many years and wife of the Mexican Vice-Consul in Chicago, appeared in recital in the Civic Theater on the evening of April 24.

Mary Niemann, pianist, for many years a pupil of Henriot Levy and formerly a member of the conservatory faculty, appeared in recital in Kimball Hall on April 21 under the Parker-Widner Concert Service.

Frances Haeger, soprano, voice student of the conservatory, has been engaged to sing the role of Aennchen in the production of Der Freischuetz to be given in Orchestra Hall on April 29, by the Chicago Singverein. Miss Haeger has also been engaged to appear as soloist with the Bach Choral Society at Orchestra Hall on May 7.

Grace Elizabeth Kenny and Irving Gingrich were winners in the composition departments of the recent annual contest conducted by the Progress Club of South Bend, Ind., for native or resident musicians of the Hoosier State. Miss Kenny, whose piano composition Waltz was the winning number, is a pupil of Helen Dallam. Mr. Gingrich, whose winning number is entitled Tara-Bindu, is a student of Adolf Weidig. Both compositions will be presented on the program this week on Patrons of Music Day.

MR. AND MRS. PHILLIP ABBAS IN CONCERT

A concert which was both unique and highly enjoyable was that given recently by Mr. and Mrs. Phillip Abbas at the Georgian Hotel in Evanston. Mr. Abbas proved his versatility by playing most artistically on the cello, the viola-de-gamba and the viola-pomposa, with the able support of his talented wife, who played the harpsichord and the piano. Mr. Abbas adds interest to his programs by his enlightening remarks on the various compositions and composers represented. Their unusual program on this occasion included Recercada by Ortiz, Menuet by Ariosti, Adagio and Allegro by Handel and Prelude by Bach, for viola-de-gamba and harpsichord; Prelude by Caix d'Hervelois, for viola-de-gamba alone; Sarabanda and Gavotte by Bach, for viola-pomposa alone, and Frescobaldi's Toccata and Leclair's Sarabanda and Tamburin for cello and piano. A genuinely musical audience applauded enthusiastically.

FLORENCE TRUMBULL'S PUPILS

Florence Trumbull's fifteen-year-old pupils, Beatrice Short and Olga Adler, made an excellent impression in the program of April 4 in the Lyon & Healy children's series. Beatrice Short's contribution was the B minor Minuetto of Schubert (Leschetizky edition), played with a fine sense of rhythm, style and musical feeling. Olga Adler's rendition of the Funeral March from the Beethoven Sonata, opus 26, was a fine performance, which was a credit to her and her teacher.

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pearances with prominent opera companies in Italy this season. Cablegrams recently received state that in Florence and Turin she has become a favorite over night, and has been much feted.

Miss Diano, whose home is in Joliet, Ill., studied with Mme. Arimondi at the Chicago Musical College for some time before going to Italy. She made her debut with the opera company at Como last October and was immediately successful. Subsequent performances this season have brought her special notice in the Italian press and an exceptional career has been predicted for her.

HACKETT AND LEVY PUPILS IN RECITAL
Pupils from the classes of Karleton Hackett and Henriot Levy furnished the regular Saturday afternoon recital of the American Conservatory, at Kimball Hall, on April 11. Ethel Field, in the Panis Angelicus of Franck; Joseph Burger, in the O Lisbena aria from Donizetti's Don Sebastiano; Gene Maurits in Elsa's Dream from Lohengrin, and Walter Merhoff in the Prologue from Paggiacci, were the students who are being trained by that eminent vocal authority and able critic, Karleton Hackett.

Sarah Levin, who played the first movement of the F minor Concerto of Chopin; Molly Greenfield in the first movement of the Moszkowski Concerto; Mildred Stern, Margaret Erbe Elg, Sylvia Gross, Carrie Mae Bemis, Florence Zevin, and Genevieve Anderson, in numbers by Schumann, Chopin, Chevillard, Paderewski, and Bach-Busoni, all proved worthy disciples of their worthy teacher, Henriot Levy.

CHICAGO MUSICAL COLLEGE ACTIVITIES
Irene Palmquist, contralto, pupil of Graham Reed, will appear as soloist with the Springfield Civic Orchestra, May 1, at Springfield, Ill.

Stanley Caspar, pianist, pupil of Lillian Powers, played at the Cicero High School, April 20, for the evening school commencement program.

Marion White, soprano, student of Vernon Williams, and Miriam Mims, pianist, pupil of Moissaye Boguslawski, entertained the Blackstone Athletic Club, April 16. Marvin Meiers, pupil of Frantz Proschowski, has accepted a position as director of the choir at All Souls Church on Blackstone Avenue.

Marion Meyer, pianist, pupil of Moissaye Boguslawski, played for the Chicago Women's Musical Club on April 2 at Curtis Hall.

William Pfeiffer and Robert Long, artist pupils of Graham Reed, sang for the Windsor Park Woman's Club at their spring luncheon in the Crystal Ballroom of the Blackstone Hotel on April 14.

Mary Wendling Titus, of the faculty, sang for the Tri Arts Club on April 12.

Harold Townsend and Helen Berggren, artist pupils of Arch Bailey, sang over the Blue Network of the National Broadcasting Company on April 15.

Alice Hackett of the faculty, gave a recital for children at Oak Park on April 11, under the auspices of Lyon & Healy.

Dramatic art students, under the direction of Lawrence Paquin, will give The Trysting Place, a one-act play by Booth Tarkington, at the Allerton, May 3. Betty Sheldon, violinist, pupil of Leon Sametini and Beulah Hollingsworth, soprano, pupil of Vernon Williams will appear on the same program.

Opal Davis and Arthur Linblad, artist pupils of Arch Bailey, are giving the weekly recital at the Allerton, April 26.

Edith Reeves, pianist, pupil of Edward Collins, gave a recital for the McDowell Club of Amboy, Ill. on April 12.

PAUL ALTHOUSE WITH MENDELSSOHN'S

Well remembered for his fine appearances here last season with the Chicago Civic Opera, Paul Althouse returned to prove that he is as fine a concert artist as an opera singer by appearing as soloist at the Mendelssohn Club's spring concert, at Orchestra Hall, on April 16. The tenor won instant success through the sheer beauty of his voice and his brilliant and eloquent singing. He sang songs by Wolf, Strauss, Massenet and Holes and an aria from Puccini's Turandot, besides the solo part in Kremer's Hymn to the Madonna.

The Mendelssohn's sang spiritedly and ably a well arranged program of miscellaneous numbers under the direction of Calvin Lampert, and as usual, earned hearty applause.

SYMPHONY PROGRAM: AUSTRAL SOLOIST

Appearing at the April 17-18 concerts of the Chicago Symphony Orchestra Florence Austral was proclaimed with unbounded enthusiasm. Hers is one of the most amazing voices of our time, with its limitless power, luscious quality and sonority. Her singing of the Abscheulicher from Beethoven's Fidelio, Isolde's Narrative and Isolde's Love Death from Tristan and Isolde captivated her listeners and won her a real ovation. It was great singing, such as one hears but rarely.

Doctor Frederick Stock and his orchestra gave eloquent account of the Tristan

and Isolde music, which included besides the above mentioned solo numbers, the Prelude, Tristan's Vision and Arrival of the Ship from the third act. Stock brought out a novelty, an overture to a Tragedy, from the pen of the well known Chicago composer, Adolf Brune. Technically, musically and imaginatively it is the work of a composer whose musicianship and knowledge of the orchestra are keen and who recognizes beautiful coloring and melody and sidesteps cacophony and discord. It was beautifully presented by our orchestra, as were the Russian Easter Overture of Rimsky-Korsakoff, and the Classical Symphony of Prokofieff.

JEANNETTE COX.

The Lord's Prayer a Feature at Cleveland Orpheus Club Concert

CLEVELAND, OHIO.—The Orpheus Male Chorus, Charles D. Dawe, director, presented their annual spring concert, April 15, at Masonic Hall before an audience of 3,000. A varied and interesting program was offered, including Bach and Handel numbers, folk songs and works by three composers who were present — Alexander Gretchaninoff, Clarence S. Metcalf and Josephine Forsyth. The first named was represented by two groups of songs sung by Albert Rappaport, tenor, with Mr. Gretchaninoff at the piano. Mr. Metcalf's Praise Ye the Lord was given by the chorus, with the composer at the second piano. Miss Forsyth's contribution to the program was her musical setting of The Lord's Prayer, which is dedicated to her husband, Philip Andrew Myers. The arrangement for male chorus is by Edwin Arthur Kraft. The work was highly effective, both for its own inherent beauties and for the splendid performance which the club gave it. The Lord's Prayer has already won a nationwide popularity, and has met with the praise of critics and public alike. Mr. Kraft's arrangement will no doubt be sung extensively by male choruses. Miss Forsyth, a former resident of Cleveland, bowed from her box in response to the hearty applause with which her composition was received. She was presented with a huge bouquet of roses by the Orpheus Club.

The Orpheus Club has been engaged as solo choir at the Great Welsh Festival at Port Talbot, Wales, in August, 1932. This notable organization, as every Cleveland knows, has won international renown. Mr. Dawe and his men have been awarded a number of prizes, both in America and in Europe, and America may well be proud of a choral body of such attainments. Mr. Dawe has announced that he is so favorably impressed with Miss Forsyth's setting of The Lord's Prayer that he intends to include this number frequently on the Orpheus Club programs and to feature the work at the Great Welsh Festival.

After the April 15 concert Mr. and Mrs. Myers (Miss Forsyth) entertained the Orpheus Club and friends at the Wade Park Manor. Marie Simmelink, contralto, wife of Edwin Arthur Kraft, offered an informal recital.

Another Prize-Winning Castelle Pupil

The Maryland Federation of Music Clubs awarded a first prize to Helen Stokes, soprano, at the contest held, April 11, at the Peabody Conservatory of Music, Baltimore. Miss Stokes is a pupil of George Castelle, of the vocal faculty of Peabody Conservatory and of the Austro-American Conservatory, Mondsee, Austria. Other singers trained by Mr. Castelle who have won this same honor in the past are Hilda Burke, Robert Wiedefeld and Elsie Craft Hurley.

Miss Stokes was brought to Mr. Castelle's attention when she was in the early high school grades. Mr. Castelle saw in her a promising talent and set himself to the task of preparing her for the Peabody Scholarship competitive examination, with the result that Miss Stokes won a three-year scholarship there, where she studied under Mr. Castelle. At the end of this time she gave a successful recital at the conservatory. The young soprano won a Tuillard Foundation Extension Scholarship in the spring of 1929, by the terms of which she has been able to continue her studies at the Peabody Conservatory under Mr. Castelle. Last fall Miss Stokes won the state and district contests in the Atwater Kent Foundation.

Phyllis Krauter Under Vera Bull Hull Management

Phyllis Krauter, cellist, has been added to the list of artists under the management of Vera Bull Hull of New York. Miss Krauter has appeared as soloist with leading symphony orchestras in New York and elsewhere. She has also been successful as a recitalist and with chamber music ensembles. Miss Hull, who has been identified with the National Music League for the past five years and previously with the Wolfsohn Musical Bureau, is now booking engagements for Miss Krauter's next season.

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Music in the Schools and Colleges

The Future of Instrumental

Music in Secondary Schools

By Charles B. Righter

PART 2

A recent paper by Max Krone, of Cleveland, on the general subject of the training of music supervisors makes effective use of the idea that our schools may be suffering from the operation of a "cycle of mediocrity." Poor teachers train students, who in time become poor teachers; and so moves the cycle. While this cannot, of course, apply in any general sense to the public school situation, it is a condition far too prevalent to be reassuring to those who may concern themselves with the future of music in this country. Sound musicianship is a thing which is conspicuous by its absence, if we consider all schools in all parts of the country. Without a much higher degree of teaching skill and musical artistry distributed through our schools, little of real value can be accomplished. The problem of making places in the schools for directors and teachers of real artistic standing is one which sees no ready solution.

Only a few schools have advanced to the point where they are willing, or able, to pay for high grade leadership in the field of art. If, in the election of a teacher, a choice exists between the ordinary type of teacher at \$2,000 for the school year, and one having the same teaching qualifications plus high artistic ideals and musical standards who can be secured for \$3,000, the average school will employ the former, and congratulate itself upon having saved the district the sum of \$1,000. Administrators and school boards thus make no distinction between the artist and the artisan. This truth is further evidenced by the fact that even where good artists and good teachers are employed, they are required to spend so many hours each day in routine drudgery that their enthusiasm for the better things soon vanishes. In short, most schools at present view the situation from the standpoint of dollars and cents, leaving out of the equation the matter of the educational product. The simple fact is that really good teachers cannot be secured for the salaries that are now being offered for this service. That a fine musical leader is a community asset, an influence for good among the boys and girls of the entire district, a distinct aid to parents in the control of leisure time activities, even a considerable source of revenue for both school and community, seems to have escaped the notice of the school administrator. Money alone is not a matter of much importance where the guidance of our youth and the soundness of our social structure are involved. If a man or woman with the native talent, personality, and training to function successfully in the field of high school music can be found, that person should be entitled to a comfortable living wage and a teaching schedule which allows for the needs of community service and personal growth.

When administrators begin to see that the best musical leadership is being consistently barred from the public school field by low salaries and heavy teaching schedules, we may begin to move forward along the road to musical achievement.

Closely allied to the question of the artistic qualifications of our directors is the matter of standards of music in general in our schools. Earlier in this paper tribute was paid to the commercial interests for their help in promoting the cause of instrumental music in the schools. If the theory that "He who serves best profits most" is sound, the commercial interests have been amply rewarded. It is to be hoped that this is the case and that they will continue to find a material return for their service. However, a question uppermost in the minds of many supervisors at present is whether or not the commercial interests are in reality serving the best interests of school music. This doubt is based upon the persistent efforts of manufacturers to inject into the school music program the plectrum instruments, bugles, drums, and harmonicas. We now appreciate the extent to which the sales promotion of the saxophone hurt the cause of music when we measure the damage in terms of faulty band and orchestral balance, lowered standards in dance music, and individual waste of money and time. Fortunately, that era is about past and the saxophone has quite generally been put in its proper place, which, we all agree, is a useful and valuable one. On the other hand, we are deeply indebted to the instrument manufacturers for their promotion of some of the less common instruments. A most helpful contribution has been made by music publishers in the form of conductors' scores, and there has been a

distinct improvement in the quality of the music published by most houses. This gain has been partially offset by the publication of much material of no value whatever, but we must bear in mind that the publisher does not set standards; he fills orders. So long as directors make use of poor materials it will be available. The same may be said of those instruments which are of doubtful musical worth.

Some otherwise worthy individuals have approved the organization of jazz orchestras in high schools. This is an affront to the dignity of education. The school, in its capacity as a stabilizer of society, cannot afford to adopt every new fad without first testing its value and making certain that it measures up to the standards in other branches which have been many years in the making. It is extremely doubtful if the training received in a jazz orchestra embodies any of the worthy objects of education as such. At that level, we would be justified in teaching comic-strip cartooning in our art classes, pie-throwing comedy in our dramatic courses, and slang and profanity under the name of English literature. Not the least of the music supervisor's tasks is the setting of musical standards, a thing which cannot be quickly accomplished, nor achieved without opposition of the most insidious kind.

Finally, there is a point in regard to organization which calls for early attention in practically all schools. This is the matter of securing a proper grading of instrumental groups in order to retain the interest of the older students and to insure their musical growth to the end of their high school course. In most schools, particularly smaller schools, the technical and artistic level is that of the freshmen or sophomore members. The seniors find themselves held back while these new members learn the rudiments, and as a result they soon lose interest.

In the larger high schools the remedy for this situation is to be found in the organization of preparatory orchestras, whereas in the small high school the limited enrolment makes this inadvisable, if not impossible. One solution is to excuse the advanced players from perhaps half of the rehearsals, permitting them to use this time for private practice or for chamber music rehearsals, preferably the latter, thus giving the director an opportunity to drill the weaker players alone.

Much has been said and written recently about the value of chamber music in the schools. There are many who believe that in this field will be found one of the most important means of musical growth in the next few years. Chamber music has many advantages in schools of all sizes. Only a small rehearsal room is required; there is little possibility of schedule conflicts where only from four to eight students are involved; and the work done is likely to be of a higher quality than that done by larger groups. Due to the harmonic completeness of these small groups and the necessity for a high degree of accuracy in the playing of the individual members, such training produces the best of results. Many supervisors are finding that the surest way to build up fine orchestras and bands is to require preliminary training in chamber music groups.

It should be said in this connection that many newly organized chamber music groups make the error of attempting to enter too soon into the classic literature in this field. It is a mistake to suppose that students can step directly from some of the inferior modern works into compositions by Haydn and Mozart. It is a much safer course to build a little more slowly rather than to run the risk of discouraging the novice. Chamber music in general calls for much more careful supervision and more experienced guidance than other forms, in order to bring out its value and beauty, which, after all, constitutes another good and sufficient reason for employing the very best musicians in our schools. As a direct result of the introduction of chamber music into the curriculum, we will find our orchestras and bands beginning to adopt higher artistic standards in performance.

Any attempt to enumerate the defects of today's practice constitutes in and of itself a prophecy for tomorrow. Recognition of present weaknesses must precede any comprehensive program of expansion. Expansion, without a rigid adherence to sound principles, can only weaken the cause of music in the public schools. We do not want more and larger instrumental groups unless

in these groups we find evidence of careful organization, high artistic leadership, and sound ideals of musical performance and understanding. Music—public school instrumental music—has a contribution to make to America which can only be made through a recognition of the importance of maintaining high musical and pedagogical standards.

(Part I was published in last week's issue.)

Use of the Pipe Organ in the Public School

By Hugo Newman

Principal, New York Training School for Teachers

The New York Board of Education has recently contracted for the installation of seven large pipe organs in various schools of the City of New York, including six high schools and the New York Training School for Teachers. These organs are to be equipped with an automatic reproducing device which will make it possible for anyone (not necessarily a trained musician) to present the best musical works of the great composers as interpreted and performed by organists of note. A very complete library of orchestral and organ music on reproducing rolls is a part of the proposed equipment. The instruments may, of course, also be played manually by an organist.

A unique feature will be the mechanism controlling the registration. Each "stop" is controlled by a tablet having a distinctive color which shows at a glance to what family of instruments it belongs, e.g., white for flute tubes, orange for strings, red for reeds, etc. In addition, each tablet is provided with a small electric lamp which is lighted whenever the corresponding "stop" is in use. This makes possible the "multiple sense appeal" which is one of the basic factors in good teaching. The sounds issuing from the organ are controlled, identified and classified by appeal to the eye, the ear and the hand. A close correlation between visual, auditory and tactual impressions is thus affected.

Considerable interest has been aroused, both among musicians, and educators, in this action of the New York Board of Education. The musical and educational values of these instruments can hardly be overestimated. Some of these values may be stated as follows: (a) To provide a musical instrument of a most flexible type, capable of presenting to students the best examples of musical art; (b) to give opportunity and training for intensive, intelligent listening; (c) to cultivate a love for music as an expressive art; (d) to test and train the musical memory; (e) to guide in analysis of musical form; (f) to develop musical taste and critical judgment; (g) to stimulate creative ideas and responses; (h) to demonstrate the use of the organ as a pedagogical device in the instruction and training of teachers; (i) to be used as an adjunct in singing and in general choral work at assemblies.

School music has developed from an almost negligible factor in the curriculum, to a position commanding the respect and careful attention of all concerned in the education of children. This development has been particularly rapid during the past ten years in which much work of a basic character has been done in laying a foundation in the psychology and pedagogy of music. Much is now being done to train children to listen

attentively and discriminatingly to music, both vocal and instrumental.

In other words, the attempt is made to teach appreciation of music as an art form and as a means of self-expression. To this end all the available didactic devices should be used. These have included for some time the phonograph, the automatic piano and the radio. Now there will be available this latest product of musical craftsmanship—the automatic reproducing pipe organ, which, with the new visual instruction feature, becomes an instrument of supreme importance in the evaluation, interpretation and appreciation of music as an educational and cultural medium. The schools of New York are to be congratulated on the progressive spirit and generous attitude of its Board of Education.

School Notes from the Field

CONNECTICUT, Hayestown—At a meeting of the school board, recently held, Attorney William H. Cable referred to the part of Principal R. C. Bassett's annual report in which he recommended that the services of a full-time man or woman be obtained for the High School musical activities. Mr. Bassett's reference follows:

"The need of improved activity among the musical organizations must be emphasized again. The orchestra, under Clarence Nowlan, has kept up its previous high standard of production, and the Glee Club has kept its organization, has met regularly every week, and has given one public concert. But our music activities end there, and they should not be thus limited in a school of our size and with our equipment and room. What is needed is a full-time man or woman to take entire charge of high school music work—someone who can organize and direct chorus singing in assemblies, bring out individual talent, direct a band, organize clubs, conduct an orchestra, develop musical instruction, and, in general, awaken our pupils' musical interests. I know of no greater present need in our school."

MASSACHUSETTS, Barnstable—The Cape Cod School Music Association was formed recently at a meeting of Cape supervisors. Supervisors who attended the meeting were Mr. Griffiths, representing Barnstable; E. B. Albertin, Falmouth; Thomas Nassi, Chatham, and Adolfo Querze, Sandwich, besides Carlton E. Wheeler, superintendent of Barnstable schools.

Mr. Albertin was elected president of the new association. Other officers are: vice-president, Mr. Griffiths; secretary-treasurer, Mr. Nassi; directors, Mr. Querze and Ernest Mackechnie, Sandwich, who will hold office until July 1. The next election will be in June.

It was voted that the object of the association shall be to encourage and promote musical education. Directors may include all music supervisors on the Cape. Meetings will be held annually, or at the call of the president or request of three officers.

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Ten Million Dollars Spent on This Year's Concert Season in Seven Months, Says George Engles

(Continued from page 5)

returns of any individual artist, the public paying nearly \$500,000 to hear him play. The next biggest box office attractions were John McCormack, Kreisler and Rachmaninoff.

Engles explained that the ten million dollar total for the country represents actual box office receipts and does not include the large amounts paid by generous guarantors toward the support of the major symphony orchestras. Nor does it include receipts for opera. It covers a period of seven months, beginning with the opening of the concert season last fall and extending to the middle of April.

New York City's contribution toward the grand total was \$1,600,000 an increase of about \$50,000 over last season. Another million and a half was contributed by the two hundred cities in which concert courses have been organized by the Civic Concert Service now affiliated with the NBC Artists Service. These cities, with permanent concert audiences totalling 300,000, each sponsor from three to six musical events annually.

"This system of concert courses is building up the concert business generally," Engles commented. "Cities sponsoring con-

cert courses seem to place more emphasis on the music than on the artist. They are less interested in the artist's name than in the quality of his musicianship. With the season's membership dues paid in advance, they insure the artist a capacity audience and full payment of his fee."

Even in the larger cities there is an increased tendency toward this system of organizing the musical life of the people. Milwaukee, with a concert course membership of 3875, has the largest permanent audience in the country. Hartford sold out its auditorium, seating 3,200, for a course of six concerts this season. Other large cities which have joined this movement include St. Paul, Memphis, St. Louis, Indianapolis, Toledo, San Antonio, Atlanta and Dallas.

The banner city of the country, from the point of view of percentage of concertgoers in relation to population is still La Porte, Indiana. Nine per cent of its population goes to concerts regularly. It has a concert membership of 1,428, and a population of 15,575. Helena, Arkansas, comes second with eight and one half per cent of its population holding concert subscription tickets. In Dixon, Illinois, and Marshfield, Wisconsin seven per cent of the population attend musical events regularly.

Engles said that there are now about 225 artists and artist groups whose tours emanate from New York and Chicago. The ten million dollar total covers the receipts from these tours, plus the returns of the major symphony orchestras.

"In addition, there are of course hundreds of minor musical events given in almost every community and employing local talent," he said. "We have no way of checking up the receipts from these. Our figures include only what might be termed major musical functions."

Before the New York Public

(Continued from page 20)

on Sunday evening. Among those listed to take part in the program were Hall and Gruen, Fraser Gange, Amy Evans, Josef Lhevinne, Frederic Freemantel, Audrey Roslyn, Carrie Bridewell, Cornelius Van Vliet, Julius L. Schendel, Ruth Breton, Frances Peralta, Dr. Sigmund Spaeth, Muriel Kerr, Dorothy Gordon and Frederick Jagel, Frances Williams, James Levey, Maurice La Farge, Alda Astori, Harvey Brown and Adele Holstein.

Philharmonic-Symphony

The 2,661st concert of the Philharmonic, at Carnegie Hall on Sunday afternoon, closed the eighty-ninth season of that organization. A huge audience was present to wish Arturo Toscanini a hearty au revoir.

The program contained three numbers previously heard this season: Johann Christian Bach's D major Sinfonia, Mozart's G minor symphony and Richard Strauss' Don Quixote. The distinguished conductor sailed on Wednesday for his vacation in Europe.

MacDowell Club Bach Evening

The annual Bach evening of the MacDowell Club of New York City attracted a capacity audience to the club's quarters at 166 East 73rd Street. The soloists were Amy Evans, soprano, Fraser Gange, baritone and Edwin Hughes, pianist. The concerted work was done by The Bach Singers Club, Robert M. Crawford conductor, and an orchestra under the leadership of Philip James.

The program included Prelude to the Church Cantata 160; Concerto in D minor, for piano and orchestra; the Peasant Cantata; Motet for five part chorus; Choralvorspiel.

In the piano concerto Mr. Hughes gave lavishly of his extraordinary pianistic attainments and keen musicianship. The eminent Leschetizky disciple played with invigorating rhythm, finely graded tonal nuance and commanding authority. Enthusiastic applause followed his performance.

In the Peasant Cantata Miss Evans and Mr. Gange gave evidence of a thorough knowledge of that style of singing. Both artists were in excellent voice and gained the unstinted plaudits of their listeners.

Mr. James was a scholarly and vigorous conductor and Mr. Crawford achieved excellent effects with his chorus.

Southwestern A Capella Choir

The activities of the Southwestern A Capella Choir, fifty mixed voices from Southwestern College, Winfield, Kansas, conducted by Haydn Owens, during a stay of four days in New York, were too numerous to name in the space devoted to concert reports in the MUSICAL COURIER. Enough that they gave a well attended con-

BETSIÉ SPOGEN ENTERTAINS

Betsie Spogen, concert and opera singer, gave a musicale and reception on April 2 at the Barbizon Club in honor of Dora De Philippe, French Opera star, and Albert E. Ransome, of the Metropolitan Opera Company. The photograph shows (right to left) Miss Spogen, Mme. De Philippe, Mrs. H. H. Becker, Miss P. Parker and Albert E. Ransome. Among the other guests at the reception were Mr. and Mrs. Norman Brokenshire, Mr. and Mrs. Gino Castro, Grace Doree, Mrs. G. Lyons, Renee Thornton, Claudia De Lyse, Kathrin Philbrick, Helen B. Reynolds, Mrs. De Wolfe, Mrs. M. Strubel, Mrs. W. H. Banham, Rosinia Vine, Rose Silvers, Betty Lee, Harriett Hebbard, Flora Hogan, Daniel Wolf, Charles Sicard, Jacques Monoha, H. H. Breland, J. Kesseler, Luther La Motte, Samson Lee, Harvey Brown, Dr. Paul Dry, Frank McGurk and F. Gould.



cert at Town Hall on April 19; sang two evenings at the Broadway Temple, Washington Heights; were heard over the radio, and were pictured by Pathe News. Detailed mention of their excellent singing will appear in the next issue.

Rock Ferris in South America

Rock Ferris, American pianist, spent the entire winter in Europe, being in Spain most of the time. He gave two concerts in Madrid, one in Malaga, and others in Milan, Paris, Rome, Venice, Nice and Toulon.

Mr. Ferris went to Buenos Aires last month and is now on a tour of South America, where he will play between fifteen and twenty concerts. He will return to America about the middle of June, but will sail for Spain some time in August for another tour arranged for Europe for the fall with a minimum of fifteen concerts already arranged.

Anne Stillings Busy

Anne Stillings, a Maurice Lafarge artist, sang with success before the Knickerbocker chapter of the Daughters of the American Revolution recently at the home of Edith Clover. On April 22 she gave a recital at the Lafarge studios.

Miss Stillings, who has an excellent contralto voice, broadcasts regularly over station WMSG. On April 16, she, together with Leo Duran, another Lafarge artist, and Mr. Lafarge, took part in a performance of the Verdi Requiem at the same station.

A Handel Novelty at Smith's

Werner Josten, head of the music department of Smith College, Northampton, Mass., announces another Handel "novelty," Rodelinda, to be given on May 9 at the Northampton Academy of Music under Josten's direction. The production will be in charge of Margaret Linley of the Theatre Guild. The divertimento by Rameau will be danced by students under the direction of Edith Burnett. The role of Rodelinda will be sung by Mabel Garrison.

Mr. Josten has made an important con-

tribution to art by the Northampton performances and revivals of classic works. The productions are always excellent, and great interest centers about this rare opportunity to hear works culled from one of the greatest eras of operatic creation.

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ERNEST DAVIS, tenor (at left), at the home of George Bucklin, American Consulate to Victoria, B. C. The others in the picture are, left to right: Margaret Bucklin, George Bucklin, Jr., Mrs. Bucklin, and Ralph Roth, pianist and accompanist. This picture was taken at the time of Mr. Davis' recent recital in Victoria.

Warford's Operatic Revue

During the past two weeks, Claude Warford has presented a number of his advanced students, from the New York and Paris classes, in a series of Operatic Revues. Scenes from the following operas were given with the appended casts: Haensel and Gretel—Jaqueline Tompers, Mary Collins, Esther Lord and Madeleine Mapes; Thais—Dorothy Fraser, Florence Martin, Stanwood Dobbins and Louis Marsh; Lakme—Dorothy Fraser and Alice Lorey; Herodiade—Emily Hatch and Joseph Kayser; Manon—Carita Howard and William Hain; Carmen—Alice Atkins, Marion Callan, Amerigo Fredianni and Edgar Laughlin; Faust—Marion Callan, Florence Martin, Emily Hatch, William Hain, Stanwood Dobbins, Edgar Laughlin and Joseph Kayser.

An unusually fine chorus of fifteen singers augmented the excellent work of the soloists.

Gian-Carlo Menotti Wins Carl F. Lauber Music Award

By an unanimous decision of the committee of judges the Carl F. Lauber Music Award for 1931 has been given to Gian-Carlo Menotti, of Philadelphia, for a composition for piano entitled Variations on a Theme of Robert Schumann. The committee of judges consisted of Henry Gordon Thunders (chairman), Nicholas Douthy and H. Alexander Matthews. The winner of the award is nineteen years of age and a student of composition with Rosario Scalero at the Curtis Institute of Music.

Honorable mention was given Mildred Price Smith, also of Philadelphia, for a composition entitled Persian Fountains. Miss Smith is a pupil of Leo Ornstein at the Philadelphia Musical Academy.

Kurt Radecke Visits America

Kurt Radecke, representative of the Berlin publishing firm of Bote & Bock, made

a brief visit to America recently. It was his first, and he found everything highly interesting and somewhat amazing. He brought with him news of several novelties, one of them the most recent work of Richard Strauss, his Austria, Opus 78, a short composition for chorus and orchestra, which has now been arranged for orchestra alone. There is also a new opera by Malipiero: Torneo Notturmo (Comedy of Death.) Max von Schillings' opera, Der Pfeifertag, has been fully revised and is now reissued. There are six new songs by Schoenberg for male chorus.

All this is of interest. When do we hear them in America?

Board of Trustees to Govern Cincinnati Conservatory

(Continued from page 10)

servatory of Music. William Cooper Proctor is president of the institute.

The Conservatory is affiliated with the University and is a charter member of the National Association of Music Schools. It was founded sixty-four years ago and has been identified with many of the most important musical developments in this country, besides obtaining recognition throughout the world for its ideals, standards and preeminent faculty.

The Piano

By William Geppert

There were great hopes that piano dealers would realize the necessity of upholding piano prices after the past experiences of the slump in production of the basic musical instrument. There does not seem to have been any change in methods of attracting attention to the one musical instrument necessary in providing music in the homes of the people. The same old advertising of "bargains," under fatuous excuses that the public has become aware of still seems to predominate. The old methods of selling pianos do not seem to prevail, and yet the dealers must come to an understanding that piano selling today must revert to the personal contact, salesmen must create their own prospects, and the piano must be carried to the people, instead of efforts to attract people into the warerooms under false bargain offerings which fail to bring contact voluntarily on the part of those that want music in the home and depend upon the radio.

That there is yet a field for the radio is granted, but there is that same fault in the appeals to the public for the instrument that brings music of a kind, except in the occasional relief afforded from the advertising-yelling of loud-mouthed announcers. If a piano salesman would invade a home and proceed to talk as loud as the average announcer shouts his wares that salesman would quickly be shown the door.

This affront to the ears is now carried on by assaults to the eye in the black-type displays of "bargains," which do not carry convincing belief. And then the piano dealer wonders why there is not the old-time pulling power that gave results in the near past.

It is very plain that there is competition today that did not exist in the old days of piano selling. The cheap pianos did the work of "killing" the confidence of the people. There has been a loss of confidence in the price quotations. In the old days of personal contact in piano selling quality had to be the main argument. Name value was protected. Now the dealers do not seem to realize that the public is far more keen as to music or tone values than in the days that brought about sales. Tone must be taken seriously.

The expression that was used by many in piano selling, "What the — has tone to do with it" is far more necessary to eliminate

today than ever before. Tone has more to do with it than in the days when personal contacts were absolutely necessary to place pianos in the homes—than when the cheap pianos, the stencils if you please, dominated and made the bulk of piano production.

The cheap pianos brought into being many hundreds of thousands of just as cheap instalment paper. And here comes that greatest of all competition, which the piano dealers do not seem to realize—in the old days the piano and furniture held the winning hand in instalment selling. When the automobile seized upon piano instalment methods through the discount banks, then did the piano have taken from it its best hold in selling. That had allowed the piano salesman to do "the easy payment" talks which brought many a piano into families that could not buy a piano in any other way.

Then the other producers took away that influence of easy buying, stepped into the homes while the piano men were standing about wondering what it was all about, and allowed other and keener salesmen to take away the one prime inducement in bringing people to sign on the dotted line, to use an old and worn expression, and then blamed the loss of business upon the piano itself. With all this before them the piano dealers are going along in the same old way, endeavoring to bring people into the warerooms, when the people will not accept the often wild statements that there is a surplus of inventory, etc., that cause reductions in price of one or two hundred dollars.

Complaints have been made in certain quarters that such words are not conducive to sales of the piano, but the truth is that these complaints are made by the very men who are trying to do business along lines that will not prevail at this time, and refuse to accept the criticisms that are made toward bringing the pessimists to a realization that "times have changed," and that there is competition that did not exist fifteen years ago.

Let the dealers reduce their overheads to meet present conditions, let them study the situation, get to the old method of personal contact, and allow what has been wasted in illusions of easy selling by spending the costs of selling in false bargain announcements, and "talk piano" along the quality and name value lines, and there will build up a selling result that will mark time with the old days of smaller production, better pianos and honesty with themselves and the people they want to sell to.

People want good pianos. There will be a music demand for good pianos, but bargain advertisements of the "Get 'em in and then pull them up to price" will not increase sales. Let those dealers who remain in the business carry on along quality as to the piano and honesty with the purchaser, and profit-making results will follow. There will be less business done, but that business will be of the 100 per cent quality.

If a dealer or his salesman believes that if he does not like a piano, or its case design, he can not sell it, then it is time for men with these ideas to get out of the business and endeavor to make a living in some other way. If the one selling is weak in the respect thus referred to there is no hope of making sales of pianos that do not appeal to their own individual likes or dislikes.

The writer has been visiting some towns in the Southern states the past weeks, and has been surprised at the statements that

have been made as to new designs in pianos. Several have said that some of the new cases the manufacturers have produced did not meet with the approval of those who should be endeavoring to help the manufacturers in solving the problem of meeting the wants of the people.

Now, if those engaged in selling do not lay aside their own personal likes and dislikes and bring their efforts to selling what is in hand, and probably showing instruments the prospects would buy if only there were instilled into their minds the quality of the instruments being shown, then would there not be that inclination toward "killing" this or that style of case, this being generally the one block in closing sales for these innovations.

The fall board elimination seems to be one that dealers consider a weak spot in some of the new designs, while to talk about the three-quarter lids in grands often brings condemnations that are not based upon a realization that what has been can not be changed. It is the belief of the writer that it is only a question of time when the fall boards on pianos will be eliminated. Also, this can be carried to the lids of the grand piano. There is eliminated in the new lids the ugly square block that is laid over the graceful curve of the front rim of the grands, and then there is hid the mechanism of the scale, and the pin block that is anything but an addition to the beauty of the grand piano.

This being so, why do piano dealers and salesmen allow their adherence to old designs to turn them away from the new designs, shrug their shoulders and say they do not like them? Does not that kill the confidence of the prospective buyer? If a prospect likes a piano sell that prospect what is liked, and allow the prospect's wishes to rule. Ask one of these piano men what kind of a grand piano he has in his home, and the chances are that he has not even got one. Probably because he has never found a piano that suited him, and again probably because he has never had money enough to buy one even at wholesale price. Sell the people what they want. The dealer or salesman does not have to look at the piano he does not like, and which has been sold after it is in the home.

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Adolph Pick Locates in Chicago

Adolph Pick, a graduate of the State Conservatory in Prague, and a well known violinist and conductor, has become a resident of Chicago. Previous to coming to the Windy City Mr. Pick was for many years



ADOLPH PICK,

head of the violin department in various conservatories, and for twelve years he was conductor of the symphony and opera orchestras of the city of Berne, Switzerland. Until recently, Mr. Pick was head of the violin department of the Ithaca Conservatory of Music.

Mr. Pick also appeared as guest conductor with many of the foremost European Symphony Orchestras, most of today's famous soloists having appeared under his able direction at one time or another, and according to reviews at hand, Mr. Pick is an interpreter able to penetrate deeply into and live in the works he performs.

When Mr. Pick left the Berne Conservatory, after eighteen years of activity, to come to America, the board of directors of the school wrote him: "Your departure, which we regret, must not pass without our expression of thanks and our acknowledgment for the important work you have rendered to our institute. One needs only to peruse the programs of auditions and school concerts to realize how effectively active you were in the instruction of violin, chamber music, and orchestra. This work was done with much love and indefatigable zeal and, therefore, brought full success. You know not only how to transmit surely and thoroughly the pure technique of the respective subjects, thanks to your great knowledge and experience, but you possess in high meas-

ure the excellent gift of making the instruction agreeable and animating, adjusting yourself to the individuality and talents of every pupil and so winning his personal confidence and bringing out the best that is in him. The thanks and affection of your pupils will accompany you, and we cannot conceal from you that your departure means a grievous loss for our conservatory."

It might be added that Edouard Hurlmann, who is concertmaster of the Portland Symphony Orchestra under Van Hoogstraten, and who very recently won the praise of the public and critics after his solo appearance with the Orchestra, was a pupil of Adolph Pick, who no doubt will make a big place for himself in the musical life of Chicago. Mr. Pick has joined the faculty of the Block School of Music.

Cornish School Scholarships

The Cornish School of Seattle has recently awarded scholarships for cello study under Kolia Leviene to the following: Helen Stewart, Donald Strain, Maurice Deny. Two more are offered, and open tryouts will be held this month. In order to raise funds for these scholarships, Mr. Leviene has given a series of four recitals in the Cornish Theatre during the season.

Advanced music students of the Cornish School are much in demand for public performance with clubs, etc. During the current month Aaron Stankevitch, violinist, pupil of Peter Meremblum, is soloist with the Ralston Club; Helen Fenton, violinist, pupil of Peter Meremblum, is soloist with the Junior Amphion Society; the Kraus Quartet, pupils from Peter Meremblum's Ensemble Class, are assisting the Seattle Treble Clef Women's Choral Society at their annual concert; this organization of talented young musicians recently appeared in concert in Tacoma, Wash., with great success, and are booked to appear in Centralia, Wash., shortly. Joan Pritchard, soprano, pupil of Ella Helm Boardman, appeared in recital in Renton, Wash.

Djina Ostrowska Bids Farewell to Detroit

DETROIT, MICH.—The April 9 program of the Detroit Symphony Orchestra was the occasion of the farewell appearance with that organization of Djina Ostrowska, who for thirteen years has been at the first-harp stand. Mme. Ostrowska was featured in the Introduction and Allegro for Harp and Orchestra by Ravel. This music is particularly suited to bring out both the beauties of the harp and the qualities of Mme. Ostrowska's art. Her interpretation was marked with technical finesse and polish and a sensitive exposition of the delicate and scintillating loveliness of the music. The brilliant cadenza was presented in notable style. The applause with which the audience received Mme. Ostrowska bore witness

to the warm regard in which she is held in Detroit and to the regret felt over her departure. The stage was colorful with the many floral gifts for the harpist.

For the orchestral numbers Mr. Gabrielowitsch offered Bach's Brandenburg Concerto No. 6, a Haydn symphony, Respighi's suite *The Birds*, and Rossini's *William Tell* overture.

Southern Seminary Activities

BUENA VISTA, VA.—The music department of Southern Seminary has had a full and busy season since January. Following the week of Christmas music, pupils of the voice department, under the teaching and direction of Badrig Guevchenian, presented a program of arias and duets from operas of Saint-Saëns, Humperdinck, Verdi, Delibes, Weber, Thomas, Borodin, Wagner and Mozart.

Excerpts from this program were given in a Roanoke recital at Elks' Hall on March 30, following a broadcast program in the afternoon by the Seminary Glee Club, assisted by Margaret Durham Robey, soprano, Clara Jefferies Key, mezzo-soprano, and Jane Rohe, soprano. The Seminary Glee Club has a membership of thirty, and during the season has acquired a repertory of folk-songs, art-songs, oratorio and opera under the exacting and untiring drill and direction of Prof. Guevchenian. The concert at Elks' Hall presented these singers in compositions of Mozart, Saint-Saëns, Gounod, Borodin and Weber, ending with a Russian folk-song, *The Sleigh*, which pleased radio and Roanoke audiences very much. Miss McGuire was heard in the Ave Maria from *Othello* (Verdi). Miss Moore and Miss Rohe sang the duet from Delibes' *Lakme*. Clara Jefferies Key added to the quaint charm of Mozart's *Giunse al fin il momento* a new and breezy composition of Winter Watts called *Joy*. Another aria from Mozart's *Marriage of Figaro* was interpreted by Jane Rohe, also Solvejg's Spring Song of Grieg. The ever lovely *Connais-tu le pays?* from Thomas' *Mignon* was sung by Margaret Durham Robey, and then Ellis' charming *One Memory*. Mrs. Guevchenian sustained with the accompaniments, assisted by her pupils Evelyn Lyle, and Apikia Bedrosian, who were also heard in piano interpretations of Chopin's *Polonaise in C sharp minor* and Mozart's *C major Fantasia*. Aghavni Bedrosian, violinist, played Spalding's arrangement of Corelli's *La Follia*.

On April 5 the Glee Club rendered Easter music at the four o'clock Vesper Hour in the Seminary Chapel. The vesper program included compositions of Brauer, Roberts, Shelley, Handel, Harker and Gounod. Margaret Durham Robey, Clara Jefferies Key, Annie Parks Moore, Lois McGuire and Jane Rohe were the soloists. Margaret Dillard played Chopin's *Nocturne in E major*, preceding the processional by the vested chorus.

Proschowski's Summer Master Class at Chicago Musical College

Throughout the Summer Master School of the Chicago Musical College from June 29 to August 8, Frantz Proschowski, eminent voice teacher, will hold classes in the art of singing. Classes for teachers, for



FRANTZ PROSCHOWSKI

supervisors, repertory and interpretation classes, will be features of the master school, even though Mr. Proschowski will give private lessons as heretofore. Since joining the faculty of the Chicago Musical College, Proschowski has been able to broadcast his knowledge to a much larger field than was possible from his private studio, and it was with great joy and enthusiasm that he joined the staff of vocal teachers of this institution.

It would take more than a page to publish the names of all the well known artists who have studied with Proschowski, not only in Europe but also in the United States. He is the author of that widely known book, *The Way to Sing*. According to present indications, his time will be completely filled.

U. of S. C. to Produce Liebling Mass

The concert Mass written by George Liebling, pianist and composer, and dedicated to the University of Southern California, is to be presented by the semi-centennial chorus of the university, accompanied by the university orchestra, on June 4, as a feature of commencement week.

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its highest form, art clears like a heady and magic breeze through time, fashions, customs and all the barriers and borders of the world. The melody that swirls gaily up from some village in the Caucasus loses little of its ecstasy in far-away Virginia. The father who has in common with his son one great melody . . . one sweet, surpassing song, has not been left entirely behind.

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